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It would be impossible to deny the key of the wine cellar to a being so steeped in sanctity.

Miss Wiggin's work. We reproduce two of these drawings.



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We may also mention Messrs. Newnes's neat and convenient edition of Shakespeare, now nearing completion, and the edition edited by Mr. Gollancz (Dent). The latter has many antiquarian and topographical illustrations, some of which possess considerable interest.

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Obviously there must be some attempt at distinction. As a convenient, if not final, classification, we are, in the articles that follow, calling those books which make their principal appeal through their pictures, and are aimed at quite small children, "Picture Books"; those books aimed at children between (say) seven and thirteen, which consist of stories and illustrations, the principal appeal being through the story, "Story Books"; and those books which make the story everything, and give the artist only a minute opportunity, or none at all—aiming to fill the gap between "Story Books" and romance proper—"Tales for Boys and Girls."

The great number of children's books now published annually makes it impossible to do more than mention by name a large proportion; but in order that this mention should have more than a mere catalogue meaning, we have arranged the books in each division in the order of merit which seems to us right.

The Best "Picture Books."

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The return of Miss Kate Greenaway to the Christmas book is an event which calls for celebration. Miss Greenaway does not, however, belong this year properly to the section "Picture Books," because she is allied with the charming author of *Elizabeth and Her German Garden* in a work—*The April Baby's Book of Tunes* (Macmillan)—which everyone will, of course, read. The pictures are only a detail. None the less we place it here. Miss Greenaway does not quite recapture the delicious innocencies and quaintnesses of her earlier manner, but it is very pleasant to see her at work again.

Little, if any, less satisfying to the child's eye are the pictures by an artist new to us—Miss Edith Harwood—in Mrs. Gomme's *Old English Singing Games* (Allen). Miss Harwood, who has a very agreeable, if rather sombre, sense of colour, and a winsome fancy, is a worthy addition to the ranks of the illustrators.

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—Another illustrator with a very soft pencil and a pleasant sense of fun is Miss Rosamund Praeger, author of *The Child's Picture Grammar* (Allen), as well as of the *Dragon* book mentioned below. But—think of it!—a picture grammar. It is almost a contradiction in terms.—Mistaken subject is also the objection to *The Tremendous Twins*; or, *How the Boers Were Beaten* (Richards), by Mrs. Ernest Ames. It is an error to falsify history of so recent a date for the amusement of children. They are not deceived, and are therefore

bewildered. Mrs. Ames is, however, very good fun: a remark we cannot extend for a moment to the *T'n Little Boer Boys* (Dean & Son) of Mr. A. S. Forrest, which is an outrage on good taste.

Among other books of the season are *Fiddlesticks* (Pearson), by Miss Hilda Cowham, a lady with a skilful pencil, but too undisciplined a fancy. The real wants of the nursery can never have been considered by her. The humour of spiral legs, we would point out, is soon exhausted.—Mr. W. T. Horton, the author of *Grigs* (Moffatt & Paige), has also thought too little, and has, moreover, been too sparing of his drawing.—Mr. Arthur Layard's *Mary's Menagerie* (Hurst & Blackett) errs against good taste too often to be recommended. Pictures of animals in padded rooms and of birds overcome by whiskey are out of place in books for children.—*The Bunkum Book* (Warne) has a wealth of colour and fantastic incident, but we cannot recommend it. Children are far more interested in what is normal, unless the abnormal has sympathetic pains behind it.—Of *Mother Goose Cooked* (Lane), by J. H. Myrtle and R. Rigby, we cannot find anything good to say.—Mr. Forrest's *John Gilpin* (Dean) reproduces too closely for our taste the idea of Caldecott's treatment of the same theme, without his imagination, grace, or quality of humour.

The Best "Story Books."

High in this section we would put *Granny's Wonderful Chair*, by Frances Browne (Griffith & Farran), which, though an old book reprinted, is to this generation quite new; and certainly no really new book of this present season contains a better sense of story-telling.

Edward Lear's *Nonsense Songs* (Warne) is also an old book, and a book, too, that is fairly well known; but Mr. Leslie Brooke's admirable drawings, quite in the Lear spirit, give it a fresh character. His treatment of the Dong with the Luminous Nose is most satisfactory. This book, by the way, may also be had in two volumes—*The Jumbies* and *The Pelican Chorus*.

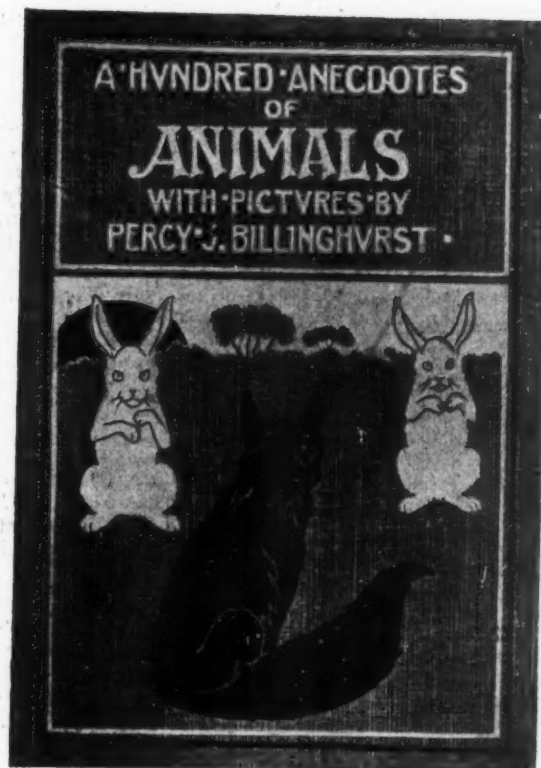
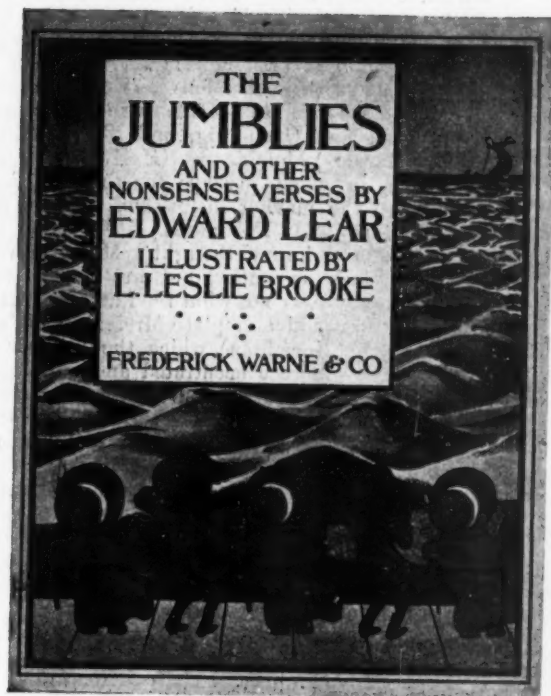
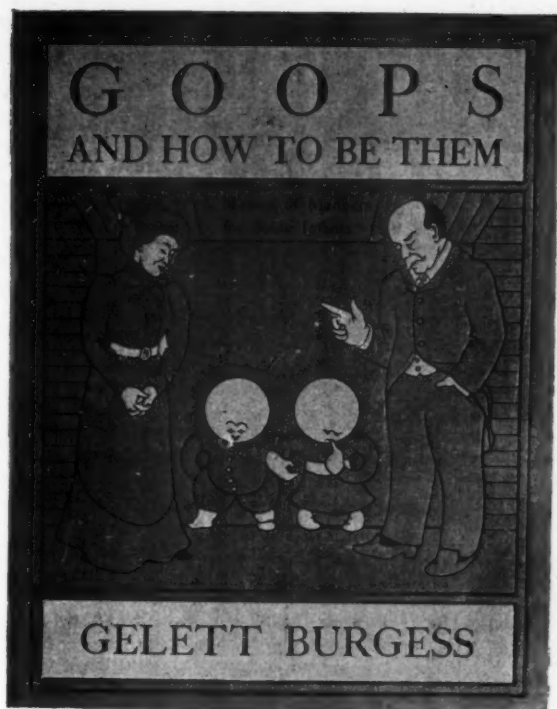
Mr. Andrew Lang, in the search for colour by which to name his annual collections, has this year come to grey, which has hardly a Christmassy sound. But *The Grey Fairy Book* (Longmans) is grey only in name. The quality of story is naturally getting less rich; but Mr. Lang does not make mistakes in these matters.

Mr. William Canton, who is best known for his writings about children, is now writing for them. In *The True Annals of Fairy Land* (Dent) he blends with considerable skill and charm a new story with several of the old ones. His title makes perhaps too large a claim; but the book is always pleasant, if unnecessarily archaic now and then. Some of Mr. Charles Robinson's illustrations are involved to a point of bewilderment. "Simplify, simplify," we would say to him, in Thoreau's phrase.

For admirable illustrations joined to good story there is no better book this year than Mr. Seton Thompson's *Biography of a Grizzly* (Hodder & Stoughton). The story might be fuller, one feels—more exciting, more picturesque; but, as far as it goes, it is deeply interesting. Mr. Nutt is also publishing for Mr. Seton Thompson a selection of four stories from *Wild Animals I Have Known* (which is now a classic in America), entitled *Raggybug the Rabbit*.

From America come also *The Dream Fox Story Book*, by Mabel Osgood Wright (Macmillan), embodying in the Dream Fox (who rides a Night Mare) a new and useful addition to nursery mythology; and *In the Deep Woods* (Heinemann), by Albert Bigelow Paine, a sufficiently successful attempt to reap in Uncle Remus's fields. Mr. Paine's especial heroes are Mr. Possum and Mr. Coon. The illustrations are many and agreeably circumstantial.

The lady who writes under the name of E. Nesbit last year delighted children with *The Treasure Seekers*. This year she has put forth *The Book of Dragons* (Harpers),



Some Christmas Book Covers.

which, though commanding attention, has not quite the right touch. The reader is not convinced that the author is in earnest—a grave fault. The illustrations, by Mr. H. R. Millar, are admirable.—Mr. Millar is also happy in *The Ruby Fairy Book* (Hutchinson), a collection of modern fairy tales.—Other collections of fairy or magical stories are *Fairy Tales from Afar* (Hutchinson), a translation from the Danish of Grundtvig, and *Wonder Stories from Herodotus* (Harpers), by Messrs. G. H. Boden and W. B. D'Almeida, in which, perhaps for the first time, children may learn the moving histories of Croesus and Astyages, Ladronius and Polycrates. To serve up Herodotus thus was a happy thought. Mr. Granville Fell's illustrations lack sympathy, but are decoratively effective. That, however, is not what the nursery wants.

In this section we would also place Mrs. Dearmer's *A Noah's Ark Geography* (Macmillan), which, though its story might be still better—more concentrated and amusing—easily conquers. Mrs. Dearmer's coloured plates are not to be resisted by any small child.—The *Tales Told in the Zoo* (Unwin), by F. C. Gould and F. H. C. Gould, belong to a more permanent category. One can imagine these interesting legends—in which so many animal mysteries are accounted for—being read for many years to come. It is a pity that Mr. F. C. Gould did not take the work of illustrating more seriously. A man who can do so much to amuse politicians might have toiled a little more to make attractive pictures for children.

The real novelty of the season is a book published by Mr. Fisher Unwin, called *The Home of Santa Claus*, the author of which, Mr. George A. Best, has illustrated the books by photographs. This sounds a difficult process; but ingenuity will overcome most obstacles, and ingenuity has been at play here. Dolls and dolls' houses have been arranged to make citizens and cities, and, with the wig-maker's help, a real Father Christmas has been contrived. After these preparations the production of the pictures was simple. The narrative is a matter-of-fact account of the wonderful country, fairly well done.

Lastly, we would recommend the new illustrated edition of *The Scottish Chiefs* which Mr. Dent publishes.

Other "Story Books."

We cannot recommend so readily some of the remaining books in the division of "Story Books." Mr. Gelett Burgess's *The Lively City of Ligg* (Methuen), for instance, though filled with very unusual fancy, does not satisfy us as a children's book. Grand pianos that are in love with windmills, ships that rush over the land, lamp-posts that go for trips on a steamer, are a little too much, unless they have more fun to fortify them than Mr. Burgess possesses. Invention alone cannot stand.

Mr. Burgess is the author and artist also of *Goops* (Methuen), the verse of which is very happy. The drawings, however, have monotony, and Mr. Burgess's idea of a small child is so unfinished as to be positively unpleasant. But altogether we are disposed—remembering that children can hardly share this view—to class *Goops* with the best books of its class.—Mr. E. H. Cooper, the author of *Wyandotté* and *the Mountain Fairies* (Duckworth & Co.), commits the error of being too satisfied with his narrative gifts. There is about this book an air of "Fairy stories! Bless your heart, they're as easy as talking," which is dead against the rules of the game.—Mr. G. E. Farrow's *Mandarin's Kite* (Skeffington) also suffers a little from its author's apparent content, but Mr. Farrow has done his best to make every page amusing.—In the same class as Mr. Farrow's, but less nimble and mercurial, is Mr. H. E. Inman's *Gobbo-Bobo, The Two-Eyed Griffin* (Warne), a story of the adventures in London—on Alice-in-Wonderland principles—of certain children. Gog and Magog, John Gilpin, and the Griffin at Temple Bar, all play a part. The book baffles criticism, but its intentions are sound, and children may find it good.—Judge Parry,

abandoning his own invention, has this year retold *Don Quixote* (Blackie) for children, with pictures by Mr. Walter Crane. The result is a handsome book, but we cannot admire the Judge's effort. *Don Quixote* may well wait.—Nor can we esteem very highly *The Adventures of Odysseus* (Dent) as told by F. S. Martin, R. T. C. Mayor, and F. M. Stawell. They seem to us to have no advantages whatever over Lamb's *Adventures of Ulysses*.—From Mr. Dent come also capital illustrated editions of Marryat's *Peter Simple* and Dickens's *Holly Tree Inn*, but these are not exactly for children.

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This tabulation suggests many thoughts. What becomes, for instance, of the "Hundred Best Books for Children," compiled last year with so much zest and skill, and with such pleasing airs of authority, by the reader of the *Daily News*? Eighty-eight books are only twelve short of one hundred, yet our eighty-eight are as new as shiny paper and the untarnished gold on their covers can prove them. Not here do we find *Robinson Crusoe*, *Tom Brown's School Days*, *Ivanhoe*, *Treasure Island*, or the *Jungle Book*. All is new, all is untried; and yet the conviction comes home that here, at all events, will be found no halting experiment or open failure. It may be that in the whole table-load there is not a single book which will be reprinted next year; nevertheless, we are impressed by the general closeness of touch between the writers of these books and the lads and lasses for whom they are written. We have opened book after book, we have dived at random, we have dragged little books from under big ones, and in every way played the part of Jack Horner, but always with Jack Horner's luck: we have pulled out a respectably large and succulent plum. Hardly once have we found a book which we thought a boy or girl would pitch aside, or drop asleep over, provided the giver of the book had made a fairly intelligent adaptation of book to boy or book to girl. That these books present every variety of subject is sufficiently shown by the rough classification in which we have grouped their titles above this article. It will be found on examination that the numbers of books in the various sections are as follows:

Home	30
Historical Fighting	14
Travel, Hunting, &c.	11
Sea Adventure	9
School Stories	9
Miscellaneous	8
Boer War.....	7

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88

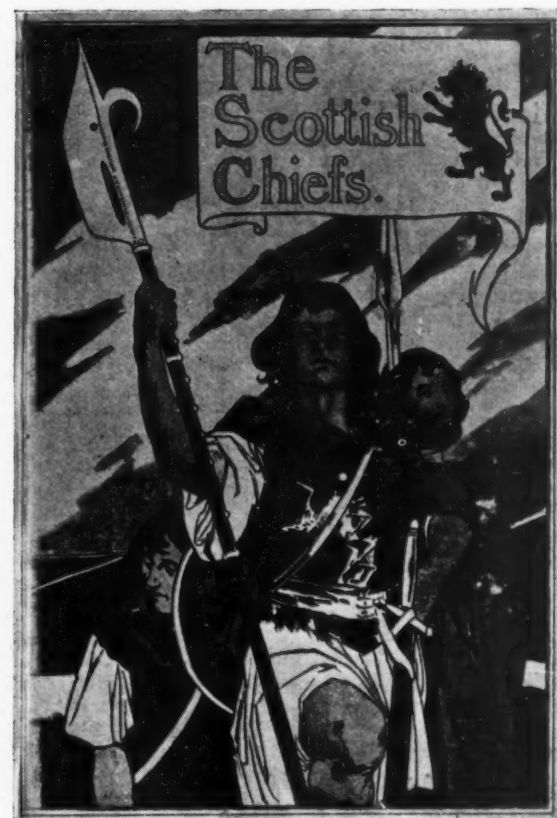
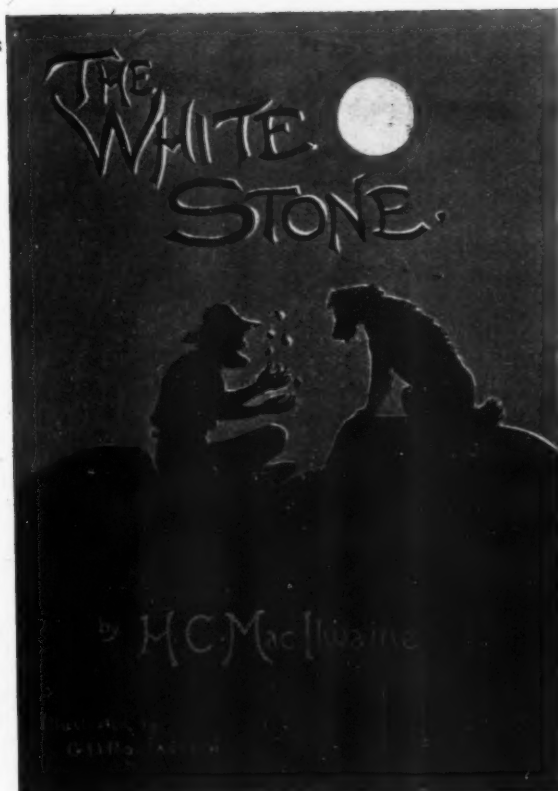
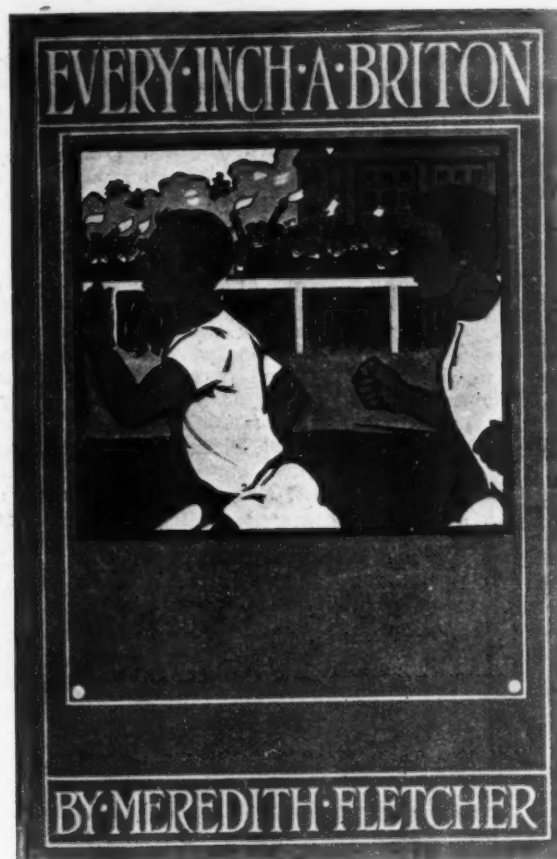
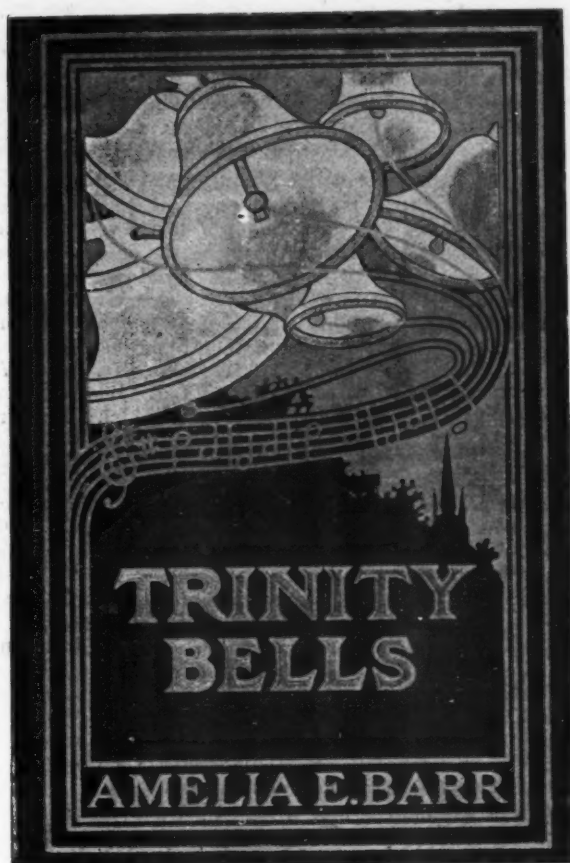
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On the whole, the above totals present few surprises. That stories of English home-life in all its varieties should largely preponderate is quite as it should be. In a year of war and rumours of war, it is natural that stories of a martial character should be numerous. No fewer than twenty-one such books are in the list, and it is interesting to note that one-third of these are immediately concerned with the Boer War. We are certainly rather alarmed by the very moderate proportion which sea stories bear to the total, not so many as one-tenth falling under this description. Are we to think that the scarcity of British seamen is being followed by a scarcity of British sea-writers?

Home.

We are not attempting the impossible in this article, and therefore we shall make no pretence to treat critically the amazing mass of literature before us. Our observations must be casual, and may well seem capricious. Taking first the English stories, a similarity of plot in a number of the best strikes us very oddly. No fewer than six of these stories open with financial disaster affecting the future lives of the young people in the homes thus clouded. In Mrs. L. T. Meade's *Seven Maids* we find a good rector losing his invested money and turning his rectory into a school, whereby his three girls are suddenly asked to share their home with four other girls of somewhat superior birth, the future relations of the seven making the story. Miss Katharine Tynan, in her story of nearly the same name, has adopted nearly the same plot; the well-to-do Burkes, of Derrymore, suffer financial misfortune, and it is a question of receiving "paying guests" in the humbler home which they are driven to occupy. Of course, Elizabeth and Joan Burke meet their fates in those dreaded guests; and Uncle Peter, who had caused all the trouble by disinheriting their father, is placated. In passing, let us add that Miss Tynan's style, and the Irish setting of her story, easily distinguish her book from many of its neighbours. An author of equal charm and greater experience, Mrs. Molesworth, uses the same idea of a money loss to draw out the characters of the children in her story, *The House that Grew* (Chambers). *Rhoda*, another tale for girls, by E. L. Haverfield (Nelson), begins in the correct vein: "I am exceedingly distressed, my dear young ladies, to be the bearer of such bad news. . . . All of which your father died possessed means comparatively nothing—er—er—that is to say, next to nothing as compared with what you had every right to expect." The financial thunderbolt is just as loud and dreadful in *The Girl without Ambition* (Cassell), where a coal mine lets in water, and is not worth pumping; it is, of course, the heroine's part to piece together a shattered home and bear troubles bravely. Nothing so violent as a fall in the stocks is the motive of Mrs. L. T. Meade's *The Beauports* (Griffith) where the girls have only to face the desperate situation of dependence of a father who writes unmarketable poetry, and calls it his "affairs." Surely, this monotony of leading motive is not a little curious; and we can only surmise that our nursery and playground moralists find something fresh and unfamiliar in enforced poverty at a time when poverty in any rank of society is unusually scarce.

Were we to summarise all the stories of English home life, their plots would, of course, be found to be sufficiently various, and perhaps even as miscellaneous as the *Fifty-two Stirring Stories for Girls* (Hutchinson), which, according to his annual custom, Mr. Alfred H. Miles has edited. A book fairly typical of many is M. H. Cornwall Legh's *Gold in the Furnace*, published by the Religious Tract Society. Its little heroine, Mary Copeland, is discovered watering her plants daily, and setting apart a solid quarter of an hour every Saturday to preparing for the Communion. The adventures of Mary are sufficiently desperate, including, as they do, false imprisonment; but wherever she goes the Sunday morning service and the Collects and



Some Christmas Book Covers.

Communion are Mary's solace. In short, the story is consistently improving and Anglican.

Somewhat alone in kind and quality stands, among domestic stories, Amelia E. Barr's tale of family life in New York one hundred years ago, called *Trinity Bells* (Unwin). It is a fragrant story, and we reproduce its decorative cover.

THE BOER WAR.

The next section in which we are disposed to make any stay is the one consisting of seven stories of South African fighting. No fewer than three of these stories are concerned with General Buller, and one of them takes us back to the Zulu campaign in which he won the Victoria Cross, an achievement described in the story. Mr. G. A. Henty's *With Buller in Natal* (Blackie) follows the fortunes of Buller's force, though it is more concerned with a little band of youthful volunteers than with the main force. It would be strange if English girls were not provided with a story of nursing at the front, and in Mrs. L. T. Meade's *A Sister of the Red Cross* (Nelson) they have their fill of lint and love, with other interests thrown in. Captain F. S. Brereton, the author of *With Rifle and Bayonet* (Blackie), is actually at the front, whence he sends home the spirited story of one Jack Somerton, who does great things as a despatch rider. Yet surely Captain Brereton is too generous to his boy readers when he adds the excitement of killing lions to the excitement of killing Boers.

SEA ADVENTURE.

Coming now to sea stories, we find the usual varieties of salt-water narrative. There is the naval side, well represented by Mr. Herbert Hayens's *Ye Mariners of England* (Nelson). This is an admirably conceived boy's book of naval history and construction; not only are the great battles of the past described, but the boy is kept in touch with the types of vessels used and their peculiar qualities. Three of the last chapters are, indeed, devoted to naval ship-building, the training of blue-jackets, and the functions of cruisers, torpedo boats, destroyers, and sub-marines, and the information is conveyed in exactly the way likely to interest boys in our first-arm of defence. We can hear them arguing about barbettes and collision mats on their way to school. A purely salt-water story, displaying the sea in all its moods, and shipboard life in all its routine and variety, is Mr. W. Clark Russell's *The Pretty Polly*, in which young Martin Daniell, following the example of Charles Dana, goes to sea in order to overcome a defect in his eyesight. The story is simply, and quite sufficiently, concerned with the ordinary incidents of a voyage to Calcutta in a fine sailing brig. We said ordinary incidents, but they are not therefore dull, and one is nothing less than a shipboard wedding recounted with great humour. A boy on his first voyage is also the hero of Mr. Louis Becke's *Tom Wallis: a Tale of the South Seas* (Religious Tract Society). But in this case the voyage is taken unwillingly, and is beset with even more incident than altogether suited Tom's taste. When we say that he passed from ship to ship on the South Seas, and that one of these ships was captained by that arch-pirate bully Hayes, we shall have indicated the possibilities of such a story in the hands of Mr. Becke, who has brought to it his incomparable knowledge of South Sea islands and ships. For downright marine melodrama, varied by shore melodrama, commend us to Mr. Walter P. Wright's *An Ocean Adventurer* (Blackie). The young hero, Frank Pingle, is early in possession of one of those delightful letters, written by a dead hand (his father's), printed throughout in italics, charged with secrecy, and unfolding to the straining eyes of the reader a very round-about way to a hidden treasure. The story that follows is cayenne-peppered with a chained skeleton, a trip under

the sea, a ruined temple, and a frontal attack on a boat by octopuses. In quality and variety of adventure the sea books of the year are certainly not wanting.

TRAVEL, HUNTING, &C.

The nine books of travel and hunting adventure might well detain us if space permitted. Mr. A. H. Miles has built up two fat scarlet and gold fifty-two storied volumes, one containing *Stirring Stories for Boys* and the other *Stories of the British Empire*. These books, issued by Messrs. Hutchinson, can be safely recommended for any English boy. Dr. Gordon Stables, a mighty writer of boys' books before the Lord, has given us a story of South American hunting and fighting, Indian life and Amazonian life, called *In For Bolivia* (Blackie). *Paid in Gold*, by Bertie Senior (Griffith), is a capital blend of school life and treasure hunting.

SCHOOL STORIES.

School life is itself represented by nine stories, of which an excellent example is the story of *A School Conspiracy*, by Mr. Andrew Home (Chambers), in which ropes are let down from dormitory windows by night, and ducking is resorted to when required to punish unpopularity. In *Heads or Tails*, by Mr. Harold Avery, we have the story of a school friendship, with any amount of incident, including a kind of Guy Fawkes' plot in a schoolroom; no school boy will fail to enjoy this story. *A Newnham Friendship*, by Alice Stronach (Blackie), is explained by its title to be a picture of life at Newnham College. Carol Martin, a third-year student, befriends a "fresher," Elspeth Macleod, a shy, sensitive Highland girl, who has worked her way from a Board school to college. The enmity of a fellow-student and a mystery about some parodies cloud Elspeth's happiness for a time. But the clouds clear. After the tripos excitements, some of the students leave their dream-world of study and talk of "cocoas," and debates, and athletics, to begin their work in the real world. Men students play their part in the story, and in the closing chapters, which describe the work of some of the girls as "social settlers" in the east of London, it is suggested that marriage has its place in a girl graduate's life.

HISTORICAL STORIES.

We have little space for the stories of battles long ago. The Rev. A. J. Church's *Helmet and Spear* (Seeley) is one of his well-known adaptations of Greek and Rome heroic narratives, and can be warmly recommended. Miss Gertrude Hollis's *The Son of Æthel* takes us back to the conversion of Northumbria to Christianity; the author's descriptions of Anglo-Saxon customs are particularly careful. Mr. G. A. Henty's *In the Irish Brigade* is concerned with the wars in Spain and Flanders at the beginning of the last century, and is a thoroughly well-realised picture of the times, and healthy from cover to cover. Mrs. E. Everett-Green's *After Worcester* is, of course, based on the incidents of Charles the Second's six weeks' flight from that fatal field. Mr. Charles Neufeld, whose long imprisonment under the Khalifa ended with the relief of Khartoum, has written a thrilling story, called *Under the Rebel's Reign*, of the revolt which led to the bombardment of Alexandria.

We are left wondering who the writers of tales for boys and girls are. Some of them seem to write six to ten long stories a year for the Christmas market. Do they write them all at once—a touch to this one, and a touch to that one, until all are finished together? And how does an author, living, say, in Gower-street, prepare to meet a demand for stories of the wilds of Nicaragua? And do his MSS. ever get mixed, so that a lion that leapt from a Cawnpore jungle fades into a Midchester drawing-room? This juvenile business is a speciality, of which the results are plainer to see than the processes.

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Literature in 1900.

Some Memories and Impressions.

IT was to be a year of war and war-books, that only was clear. The expectation has been extravagantly fulfilled. And yet, before January had passed, Literature, no less than War, was counting her dead. Never do we wish to publish such an ACADEMY as that of last January 27. Ruskin was dead; Blackmore was dead; James Martineau was dead; Stevens was dead. And of each there was so much to say!

Yet the month had its living interests. In the first week the Society of Authors published its scheme of a pension fund for authors, with the moral and practical support of Mr. Meredith, Mr. Kipling, Mr. Barrie, Mrs. Humphry Ward, and other writers. The fund is frankly an appanage of the Society of Authors, of which its beneficiaries must be members. A somewhat kindred topic of the month was the question of the Duration of Copyright, which had been raised in connexion with Lord Monkhouse's new Copyright Act. Mr. Andrew Lang was in favour of perpetual copyright, a proposal which Bernard Shaw called "a piece of rapacious impudence." No one was angry. It became evident, however, that an extension of the period of copyright to fifty or sixty years was generally desired.

Meanwhile, book-publishing was in its post-Christmas ebb, and most books under review dated from December. The late Mr. Stephen Crane's *Active Service* did, and so did Mr. Owen Seamen's *In Cap and Bells*, in which he showed himself a master of parody not merely ingenious and superficial, but of parody in which the subject is conceived as the poet parodied would have conceived it. Mr. Frederic Harrison's *Tennyson, Ruskin, Mill, and Other Literary Estimates* were also under review; we thought it an extremely able though not strongly original book. Lord Rosebery's little book on Sir Robert Peel, reprinted from the *Anglo-Saxon Review*, was being widely read. Mrs. Humphry Ward's *Eleanor* and Mr. Zangwill's *The Mantle of Elijah* were beginning in *Harper's*, and Mr. Barrie's *Tommy and Gristol*, with O. P. Pym in the first instalment, was the attraction of *Scribner's*. On the 26th of the month Mr. C. K. Shorter's new paper, the *Sphere*, was born, and was widely approved, though a young man in a Peckham railway carriage was heard to object that its title clashed with the *Globe*. Things seemed to be in a fairly bustling state when, in the dawn of

FEBRUARY,

Mr. George Moore suddenly took an affecting farewell of London as a centre of art. His tearful declaration was followed by productions of his own play, "The Bending of the Bough," and Mr. Edward Martin's "Maevae," by the Irish Literary Theatre Society, in Dublin. Forsaken London was delighted to offer a tribute of admiration to Dr. Furnivall on February 4th, his seventy-fifth birthday. In acknowledging various gifts, Dr. Furnivall predicted that English is destined to become the universal language of civilisation, which was nice of him.

The conduct and disasters of the Boer war drew verses from Mr. Stephen Phillips, who cried: "O for a living man to lead, That will not babble when we bleed," and from Mr. Austin Dobson, whose lines to the "Undistinguished Dead" in the *Sphere* struck a right chord. Meanwhile, the tidal wave of war literature could be seen advancing; and February was not out before the war narratives began with Mr. Alfred Kinnear's *To Modder River with Melhuysen*.

On the 20th Mr. H. D. Traill's death came as a shock to his friends and the public. A week later we reviewed an enlarged edition of his *New Lucian*. A clever sketch from his pen, called "The Unflinching Realist," was in the current *Anglo-Saxon Review*; where, also, appeared Mr. W. H. Mallock's interesting versification of Lucretius, in the stanza of FitzGerald's *Rubaiyat*.

Many of the books of February made for learning and seriousness. Mr. Charles Godfrey Leland's *The Unpublished Legends of Virgil* was, however, wholly purged of dulness, though it could not escape a charge of literary untidiness. Principal Caird's posthumous *Fundamental Ideas of Christianity*, Prof. Sayce's *Babylonians and Assyrians*, and Mr. W. S. Lilly's *First Principles in Politics*, appeared in rapid succession. In biography we had Mr. Kinloch Cooke's too voluminous life of Princess Mary of Teck; in poetry, Miss Moira O'Neill's lilting *Songs of the Glens of Antrim*; in belles lettres, Mr. Le Gallienne's prettily insubstantial *The Worshipper of the Image*; in humour, Mr. Dooley in the *Hearts of His Countrymen*. Of fiction there was plenty. In *They that Walk in Darkness* Mr. Zangwill returned to the Ghetto, on which he had turned his back. *Parson Kelly*, the joint work of Mr. A. E. W. Mason and Mr. Andrew Lang, was a good lightsome Jacobite novel. Mr. Sutcliffe's *Shameless Wayne* was a sombre tragedy, too little relieved. Mr. Winston Churchill's *Savrola*, a "rattling" description of a revolution in the imaginary state of Laurania, was read with interest in the author's absence in South Africa. To South Africa Mr. Kipling, also, had gone when a number of his early stories and articles appeared under the title of *From Sea to Sea*. These writings were immature in thought and style, but they contained seeds of his later work. While the critics were looking for these, Lord Roberts was giving Mr. Kipling a pass enabling him to go wherever he pleased in South Africa. In the first week of

MARCH,

there came the sorrowful story of the death of Ernest Dowson. His was an ineffectual life. His poems in *Verses and Decorations* revealed qualities best described as pale, tender, and fragile. He was a decadent who paid in full for his decadence; but some loved him well. In the same week we were reminded of the splendidly vital talent and stoic death of George Warrington Stevens, whose unfinished narrative *From Capetown to Ladysmith* now appeared, with a memorial chapter by Mr. Vernon Blackburn. The Queen accepted a copy of the book, and sent a message of sympathy to Mrs. Stevens through Messrs. Blackwood. Books on South Africa and on the origin of the Boer War had become very numerous; and besides Mr. Kinnear's and Mr. Stevens's volumes, the public could buy Mr. Bennett Burleigh's *The Natal Campaign*, and Mr. Julian Ralph's narrative, with the rather premature title, *Towards Pretoria*.

Mr. Arthur Symons published his *Symbolist Movement in Literature*. We remarked that the movement studied with exquisite insight by Mr. Symons would be more accurately called Evocative than Symbolist. His dynasty of symbolists was entirely French; beginning with Gérard de Nerval, it included Verlaine, Mallarmé, and Maeterlinck. While Mr. Symons was asking, What is Symbolism? Mr. Edmond Holmes was putting the larger question, *What is Poetry?* His reply was a striking essay, essentially a poet's attempt to define

what Aristotle had tried to define. Meanwhile, Poetry, in the person of M. Edmond Rostand, was defining itself as wealth, applause, and dazzling success. *L'Aiglon* had been produced by Sarah Bernhardt in Paris, and was in delirious vogue. The blaze of that triumph fell on London while Mr. Stephen Phillips's *Paolo and Francesca* was still reposing in Mr. George Alexander's desk, unacted and unrehearsed.

On the 20th Dr. Ibsen celebrated his seventy-second birthday, and on the same day the English translation of his play, *When We Dead Awaken*, was published. It proved a bewildering affair. It held a great deal of device and technique, but the reader could not penetrate to the spiritual meanings which these seemed to portend. After being disappointed in Ibsen, it was no consolation to be disappointed in Tolstoy; but such was the fate of readers of *Resurrection*, which had begun well—indeed, wonderfully—but now ended like a tract.

Among other books of March was the first volume of *The Complete Works of John Gower*, edited by Mr. G. C. Macaulay for the Clarendon Press—a work of toilsome scholarship and permanent value. There also came to hand the first volume of Mr. Andrew Lang's *History of Scotland from the Roman Occupation*, an undertaking for which he had qualified himself to write by numerous subsidiary studies. The work contained many original judgments, and the narrative was easy and effective. In their sphere Mr. W. W. Skeat's *Malay Magic*, Mr. Percy Gardner's *Exploratio Evangelica*, and Mr. Moncreu Conway's *Solomon and Solomon's Literature* were important enough to receive close expert criticism. Mr. William Archer's book of impressions, *America To-day: Observations and Reflections*, was chiefly interesting for a chapter on "The American Language."

Some of the best novels of the month were American; they included Mr. W. D. Howells's *Their Silver Wedding Journey*, Miss Johnstone's *By Order of the Company*, and Mr. Booth Tarkington's *A Gentleman from Indiana*. It was just

APRIL

when Miss Ellen Thorneycroft Fowler's story, *The Far-ringdons*, took the middle classes by storm. Without much profundity or real literary charm, its energetic wit, its correct moral tone, and the reputation of the author of *A Double Thread*, secured it tens of thousands of readers. The interests of April were light to the end, fiction predominating. Other novels were Dr. William Barry's *Arden Massiter* and Mr. Ralph Connor's *The Sky Pilot*, both religious stories, yet as far asunder in complexion as the Vatican is from a chapel in a remote creek of California. Mr. Crockett's *Joan of the Sword Hand* and Mr. Marriott Watson's *The Rebel* were sound stories of action. To these were added Mr. Ernest Bramah's very amusing Chinese tales, called *The Wallet of Kai Lung*, and Mr. G. S. Street's clever satire on upper middle-class snobbery, *The Trials of the Bantocks*. There was also Mr. Frederick Wedmore's study of bored penitence, entitled *The Collapse of the Penitent*.

The first serious book of April to be widely reviewed was Mr. John Glyde's *Life of Edward FitzGerald*, which was acceptable as a narrative of FitzGerald's external life, but was deficient as a memoir of his scholarship and temperament. It probably met the demands of those admirers of FitzGerald who knew him well enough to call him "Old Fitz," but had not read his *Letters*. Two books of Eastern travel, widely different in character, were Mr. and Mrs. Theodore Bent's *Southern Arabia* and Mr. Robert Barr's *The Unchanging East*; the first was resolutely informing, the second resolutely facetious. Two important reprints were Mr. W. G. Collingwood's enlarged *Life of Ruskin* and Prof. Knapp's edition of *Lavengro*. The last book drew from Dr. Augustus Jessop a remarkably outspoken article on Borrow in the *Daily Chronicle*, embodying a view of Borrow which is not likely, even now, to go unanswered.

When we turn from books to events April does not look at all empty in retrospect. There was the Cowper Celebration at Olney on the 25th, and the cosmopolitan tribute to Mr. Herbert Spencer on his eightieth birthday, which fell on the 27th. A good deal of discussion arose on the Bill promoted by the Trustees of the British Museum to enable them to "dispose of valueless printed matter," and to relieve the Museum shelves of collections of local newspapers. The Bill is probably dead and buried.

Death was still busy in the literary world. In the first days of the month Mr. St. George Mivart passed suddenly away, unreconciled to the Roman Catholic Church from which his matured scientific opinions had caused him to be separated. His was a tragically memorable end, on which the last word will not be said for many a year. Three weeks later Mr. R. A. M. Stevenson died, at the age of fifty-three, mourned as not all men are by their friends. Cousin to Robert Louis Stevenson, he was himself so notable as a man of taste and as a talker that the loss of him was comparable—at any rate, was compared—to that which was suffered in the death of R. L. S. He was a man whose charm was his sufficient achievement; yet, in addition, he was the most original and convincing art critic of his day. He was art critic to the *Pall Mall Gazette*, in which position he has been succeeded by Mrs. Meynell.

All this time the events of the war, including the relief of Ladysmith, were responsible for an ever-growing supply of war-books, and for a general paralysis of other literary production. Yet in the first week of

MAY

we noted the completion of the Hawthorn edition of the Brontë books by the issue of Mrs. Gaskell's *Life of Charlotte Brontë*, with Mr. C. K. Shorter's admirable notes. Mrs. Humphry Ward's introductions to the novels had formed a series of acute criticisms which no student of the Brontës could afford to neglect. In the first week of May Prof. Herford's metrical translation of Ibsen's *Love's Comedy* was issued, and proved a merciless study of marriage, brilliantly translated. Written in 1862, the last thing Ibsen did before turning his back on unfriendly Norway, this play had usually been classed as a mere picture of manners, and was apparently regarded in that light by Mr. Gosse. Our own contention was that *Love's Comedy* is as much a problem play as anything Ibsen ever did. The problem stated and solved is the very simple, very engrossing, problem, Can Love and Marriage be reconciled? Ibsen decides that love is bound to die after marriage, but decides it by a process which leaves out of court the very human nature that should be the basis of his inquiry. In the *Comedy* love dies by slow syllogism; in life it lives and prospers without taking thought for its stature or conditions.

On all such arguments the life-wasting war in South Africa broke in; we were shelled with siege books. Mr. Pearce's (*Daily News*) story of Ladysmith, *Four Months' Besieged*; Mr. J. B. Atkins's (*Manchester Guardian*) *The Relief of Ladysmith*; Mr. Nevinson's (*Daily Chronicle*) *Ladysmith: The Diary of a Siege*; Mr. Winston Churchill's (*Morning Post*) *London to Ladysmith, via Pretoria*, and Dr. Oliver Ashe's *Besieged by the Boers*, a narrative of Kimberley, all came at once. The circumstances under which these books were written forbade the critics to take them seriously as literature. In most cases the authors could never have seen their proof-sheets, and several of the narratives were supplemented in London by other hands in the eager rush for the bookstalls. By this time it had become a commonplace that the war-book business was being overdone. An American publisher, visiting this country, was offered in one week the rights of no fewer than twenty-five books about the Boer War. Nothing, however, stayed the rush; least of all the deaths and wounds of the war correspondents themselves. On May 26 the *Sphere* published a list of ten journalists who had suffered; and of these five had been killed. A complete set of the Kelmscott publications at

Sotheby's realised £550 8s., as compared with the original value of £144 14s.

The month saw some notable publishing work done. Mr. W. H. Mallock's *Doctrines and Doctrinal Disruption* was a curiously plausible invitation to Anglicans to come over to Rome as the one Christian body that had an answer to the devastation of the Bible by science; the answer being—herself. Among some solid works that descended on us was the report of *The International Congress of Women, 1899*, in seven volumes—a huge and valuable blue-book of the Woman movement; and Prof. W. W. Skeat's *The Chaucer Canon*, a re-statement of the philological method employed by Chaucerian scholars to distinguish the genuine works of Chaucer from those falsely so called. Miss Fiona Macleod's rather miscellaneous volume, *The Divine Adventure; Iona; By Sundown Shores: Studies in Spiritual History*, was chiefly interesting for its essay called simply "Celtic," in which she said some sensible things that came refreshingly from a Celt of the Celts. She acknowledged that there is such a thing as English emotion, English love of nature, English visionariness, differing from Celtic only in contour and colour, but not in essence; so that William Blake, the Londoner, was more "Celtic" than any visionary of Ireland, and Keats, the Englishman, than any Gaelic poet. Dean Farrar supplemented his *Life of Christ*, written twenty-six years before, by another work, expository rather than biographical, entitled *The Life of Jesus: Further Studies in the Life of Christ*. The florid style of the old work was found in the new; but by both books Dean Farrar has served the cause of intelligent Christianity.

An important literary event was the completion of Prof. Bury's edition of Gibbon's *Decline and Fall*, which deserves to rank with Prof. Frazer's *Pausanias* as a work of profound scholarship and discreet editing.

In lighter literature, Mr. Arthur Symons gave his volume of poems, *Images of Good and Evil*, in which a rather weary and anæmic philosophy was set forth in lines that were often beautiful. In descriptive passages Mr. Symons reached a high level. Mr. Le Gallienne's *Rudyard Kipling: a Criticism*, was the collision of his temperament with Mr. Kipling's works; from the first one was inclined to discount the impact. Yet with this sentence of his book—"As a writer Mr. Kipling is a delight; as an influence he is a danger"—it was difficult to disagree with a whole heart. In Fiction, Mr. Harland gave us a delicate and charming story, *The Cardinal's Snuff-Box*; Mr. Percy White a study of a parvenu family in *The West End*; and Mr. MacIlwaine's novel of the Australian Bush, called *Fate the Fiddler*, repeated the promise of his *Dinkindar*. The publication of *Hilda Wade* reminded novel-readers of the special kind of loss they had sustained in the death of Mr. Grant Allen, whose compact and suggestive biography, by Mr. Edward Clodd, reached us in the first days of

JUNE,

just after Lord Roberts had entered Johannesburg.

Already we had in our hands another memoir, Mrs. Meynell's monograph on Ruskin, in the "Modern English Writers" series. The form in which Mrs. Meynell's book was cast did not commend itself to all critics, some of whom forgot, perhaps, the extent of the subject and the limitations of a volume belonging to a series. As an exposition of Ruskin's teaching the book was not for beginners or for lazy readers, but as the working of a brilliant and sympathetic mind on Ruskin's whole achievement it was a study of special charm and value.

Gabriele D'Annunzio's play, "The Dead City," translated by Mr. Arthur Symons, was a powerful production, full of the last delicacies of thought and style, but full also of morbid horrors which could not always be indicated in a review. One turned in haste to Mr. Kipling's stories of the Boer War in the *Daily Express*, or took up the *Ladysmith Treasury*, a budget of stories written by many

authors to help in the relief of distress at Ladysmith. Other books that made some impression in this month were Camille Flammarion's queer, irrational book, *The Unknown*, a collection of stories of telepathy and hallucination, designed "to discover if the soul of man exists as an entity, independent of his body, and if it will survive the destruction of the same." Other interesting arrivals were the newly-found *Lenore*, translated by Rossetti from Bürger's poem in his sixteenth year; Mr. Hilaire Belloc's *Paris*, a very clever study, in which history was not so much written for its own sake as to support the writer's personal interpretations of streets and buildings "naisy with an infinite past"; and *The Rhodesians*, a book of sharply-defined impressions of South African life. A pleasing and well-informed little biography of Robert Browning, by Mr. Arthur Waugh, inaugurated a series of "Westminster Biographies," designed by Messrs. Kegan Paul.

The novel of the month was Mr. H. G. Wells's *Love and Mr. Lewisham*. It seemed probable that Miss Mamie Bowles's *Charlotte Layland* would have created great interest, but circumstances compelled its withdrawal from circulation.

In June, as in each preceding month, an implacable fate withdrew some fine workers from the literary ranks; and in one number we recorded the deaths of Mr. Stephen Crane and Miss Kingsley.

The Mansion House celebration of the completion of *The Dictionary of National Biography* was the first literary event to rivet attention in

JULY.

Mr. George Smith made it clear that the production of this work had cost him something like £150,000. The last impulse of the Spring Season was now exhausted, and we began to talk about Mr. Morley's *Cromwell* as an event of the autumn—an autumn on which the reported massacre at Pekin threw an uncertain and lurid light. But the month was made notable by the publication of Mrs. Craigie's *Robert Orange*, the sequel to her earlier book, *The School for Saints*. Many of the events and publications of the month savoured of the past. It was announced that Mr. Herbert Spencer had completed a revised and final edition of his *First Principles*, embodying his matured views and dealing with some misapprehensions. Prof. Ker's edition of Dryden's *Essays* was seen to be of lasting value to scholars. Mr. Ernest Hartley Coleridge's edition of Byron's Poetry received its third volume, containing the poet's Eastern tales; and the fourth volume in Mr. Prothero's edition of Byron's *Letters*, dealing with his life in Venice, was of exceptional interest.

An attack on the "genuineness" of the *Rubaiyat* of Omar Khayyam, by Mr. A. H. Millar, provided a topic of some interest; and although, in our judgment, that attack was ill-based, it was directed against a cult which was assuming the proportions and complexion of a folly. A considerable revival of interest in the novels of Mr. James Lane Allen followed the publication of *The Increasing Purpose*, and it was recognised that the moral grandeur of human nature fills Mr. Allen's mind not less than the humour and natural charms of life in Kentucky, his chosen background. The flow of war-books had become less strong; but the story of Mafeking had to be told, and Major F. D. Baillie told it well in his *Mafeking: a Diary of the Siege*. A number of pleasant summer books, of which Mrs. Pamela Tennant's *Village Notes* and "E. V. B.'s" *Seven Gardens and a Palace*, were examples, put an edge on one's appetite for the

AUGUST

holidays. August always brings a calm in publishing; this year it brought a dead calm, and the Ruskin Exhibition at Coniston. On the 11th we wrote: "The publishing of books has practically ceased." Everything seemed to have expired—even the copyright in

Balzac's novels. Sir Henry Irving's declared intention to produce Byron's "Manfred" at the Lyceum gave rise to some interesting discussion.

The book, outside fiction, that excited most interest was Ouida's *Critical Studies*, in which her hatred of modern pushfulness and vulgarity of all kinds found characteristic expression. Mr. Marion Crawford had most reason to be pleased with the book; he received a warm appreciation. In fiction there was nothing so new as Miss Edith Wharton's short novel, *A Gift from the Grave*—a delicate ethical problem treated with a subtlety and grace that won instant recognition. Mr. Pett Ridge's *Son of the State*, Lucas Malet's *A Gateless Barrier*, Mr. Hornung's *The Belle of Toorak*, and Miss Ellen Glasgow's *Voice of the People*, were all being read. A capital cricket book was Mr. A. W. Pullen's ("Old Ebor") *Talks with Old English Cricketers*. Mr. Henley's "sheaflet" of patriotic verse, *For England's Sake*, had no need to go begging for readers. The literary gossippers were making themselves amusingly authoritative about the authorship of *Elizabeth and Her German Garden*, and the Allies were making themselves comfortable in maligned Peking, when

SEPTEMBER

brought us the first instalment of Marie Bashkirtseff's unpublished journals and letters to Guy de Maupassant, in the *Gentlewoman*. On the whole, these fell rather flat. They added to the list of Marie Bashkirtseff's whims and petulancies rather than to our knowledge of her temperament. While her memory was being revived, another vexed spirit passed away—Friedrich Nietzsche, in whom the complexity of his age had bred an incredible tooth-and-claw philosophy of life, which he expounded with a wealth of satirical humour and a visionary splendour that made his books interesting to read, though impossible to accept.

By the middle of the month the autumn publishing season had unmistakably begun. The publication of the *Letters of Thomas Edward Brown*, edited by Mr. Sidney T. Irwin, was of capital interest to the few, as the publication of Miss Corelli's novel, *The Master Christian*, was to the many. Mr. Whibley's edition of *Rabelais*, in the "Tudor Translations" series, gave us the perfect text of Urquhart and Le Motteux, to which Mr. Whibley prefixed an admirably luminous Introduction. Mark Twain's book of sketches, entitled *The Man that Corrupted Hadleyburg*, was variously estimated; but everywhere it served to recall the long and manful struggle against adversity which Mark Twain has waged, and from which he has this year triumphantly emerged—bless him!

The "boom" of *The Master Christian* fulfilled even expectation, and was assisted by a particularly needless quarrel between Miss Corelli and Mr. Hall Caine. The same month gave us, in unboomed fiction, Mr. Eden Phillpotts's *Sons of the Morning*; Mrs. Atherton's study of American political-social life in Washington, called *Senator North*; Mr. Henry Seton Merriman's *Isle of Unrest*, a brisk tale of Corsican villainies; *Cunning Murrell*, in which Mr. Arthur Morrison left the London of to-day for the Essex marshes of yesterday; Mr. Murray Gilchrist's well-written Peakland story, *The Courtesy Dame*; and Mr. Henry James's dozen short stories, called *The Soft Side*.

September had been a time of waiting for the General Election, which broke over us in the first days of

OCTOBER.

and was more than usually interesting to literary men by reason of the large number of authors and journalists who sought seats. Mr. Anthony Hope had been compelled, by illness, to abandon his candidature for the Falkirk Burghs; but Mr. Henry Norman, Mr. Gilbert Parker, and Mr. Winston Churchill were quickly elected by South Wolverhampton, Gravesend, and Oldham respectively. Dr. Conan Doyle was not so fortunate, and the unseating of Mr. Augustine Birrell was widely regretted.

On the 7th Mrs. Severn unveiled the memorial to Ruskin on Friar's Crag—the spot to which he remembered being taken by his nurse in infancy, and from which in after life he often surveyed the Derwentwater prospect and found in it "one of the three most beautiful scenes in Europe."

The books of the month were Mr. John Morley's *Cromwell*, which had appeared serially in the *Century Magazine*, Mr. Champneys's long-looked-for biography of Coventry Patmore, and Dr. Conan Doyle's *History of the Great Boer War*. The collected edition of T. E. Brown's poems probably came next in interest. Miss Clara Linklater Thomson's life and critical study of Samuel Richardson brought a great literary personality before many uninformed readers; but the book had not, unfortunately, finality. Thoroughly characteristic of their author were Mr. Charles Whibley's brilliant, whimsical portraits of dandies, in *The Pageantry of Life*.

Sir Edward Fry's *Studies by the Way* recalled us to the gravest walks of life, and to the sagacity of great and settled minds. Meanwhile, war-books had revived, and a long train of Mafeking, Pretoria, and "how-I-was-captured-and-escaped" narratives passed in file through the growing chaos of autumn literature. We should mention, also, *The Story of Dr. Pusey's Life*, by the author of *Charles Lowder*, and *The Unpublished Letters and Philosophical Regimen of Anthony, Earl of Shaftesbury*, edited by Dr. Rind.

The production of novels was enormous, and quality redeemed quantity when we noted in one week the arrival of Mr. J. M. Barrie's *Tommy and Grizel*, Mr. A. T. Quiller-Couch's *Old Fires and Profitable Ghosts*, and Mr. Conrad's *Lord Jim*. Yet the month had already given us Mr. Anthony Hope's *Quisante*, Mr. Hichens' *Tongues of Conscience*, Mr. W. W. Jacobs's *A Master of Craft*, Miss Braddon's *The Infidel*, Mr. Anstey's *The Brass Bottle*, and Sir Walter Besant's *The Fourth Generation*.

The month closed with the return of the City Volunteers and successful production, on the 31st, of Mr. Stephen Phillips's poetical play, "Herod," at Her Majesty's Theatre. We will not treat the doings of

NOVEMBER

as ancient history. The book of the month was the *Life and Letters of Thomas Henry Huxley*, by his son, Mr. Leonard Huxley. It may be said to be still under review, and to be secure of a long life.

Lord Rosebery's study of Napoleon at St. Helena, called *Napoleon: the Last Phase*, was a brilliant work, and somewhat unexpected.

In lighter literature we had the concluding three volumes of Mr. Augustus J. C. Hare's *Story of My Life*—a record not the less entertaining because its readers could laugh with the author through a hundred pages, and at him in the hundred-and-first. Mr. Bullen's racy book on *The Men of the Merchant Service* was acceptable; and Messrs. Macmillan gave us some of Edward Fitz-Gerald's miscellaneous writings in a volume of "The Golden Treasury" series.

We fear that few younger reputations have called for notice this year. All the rising talent seems to exhaust itself in undistinguished fiction. But we are glad, in the present issue, to notice a promising book of poems by Mr. Gilbert Chesterton. Rumour is also busy with the authorship of a remarkable little book, called *An Englishwoman's Love-Letters*—the history of a blighted passion.

Prof. Dowden's *Puritan and Anglican*—an appreciation of the books of certain seventeenth-century writers to whom Prof. Dowden feels specially drawn—was a notable arrival.

The novels of the month were Mr. Zangwill's *The Mantle of Elijah*, and Mr. Maurice Hewlett's *Richard Yea-and-Nay*.

A year of frustration, yet a year of some fine performance. If inspiration burns low in these days, striving was never more vigorous. The year and the century are dying game.

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Things Seen.

The Poor.

I WAITED for the train in a small provincial town. Just outside the station was a second-hand bookseller's shop, and, as a drizzle of rain was falling, the sixpenny box had been covered with a tarpaulin. Pulling aside the covering, I peeped and poked among the moist volumes to find—"*Religio Medici*; *Urn Burial*; and *Christian Morals*. By Sir Thomas Browne, Knight, Physician of Norwich. Printed for Andrew Crooke in the Year 1643."

I turned the friendly leaves, and suddenly this line leapt to my eyes from "A Letter to a Friend":

To be dissolved, and be with Christ, was his dying ditty.

Straightway, without effort, the dull town and the book-seller's shop were dissolved, and my mind jumped the years back, back to the memory of the dawn that followed a night I had spent at the St. Bernard Hospice. The loosing of the dogs had roused me, and looking from my window I had seen the human things gamboling and fraternising in the snow. I went downstairs, through the cold corridor, past the door of the chapel where the homeless of two nations, poor birds of passage, were thanking God for the gift of another day. I stepped from the Hospice out into the shining dawn, and came to a small stone building about the size of a workman's cottage. Three feet from the ground it was pierced by a window a couple of feet square, crossed by thick wooden bars. I peered through the bars, and when my eyes pierced the mystery of its gloom I shuddered. It contained a score or so of dead—men, women, and children—of dead against whose bodies decay cannot prevail. Arranged in a semi-circle round the chamber, they stood or sat just in the attitude and in the condition when death had touched them. A mother was giving her breast to her child, an old man was huddling a cloak tighter around his body. The snow, their enemy, blew past me through the crossed bars in little drifts, circling playfully about its harvest of victims. There, frozen into stone that never thaws, they stood or sat, those friendless travellers, caught and preserved at the supreme moment of their lives.

To be dissolved, and be with Christ, was his dying ditty.

Never to be dissolved—though dead! What a destiny! Even a mummy is hidden from the living—but they! It was a fancy, a morbid fancy, but it haunted me. And this also. If there be a place where the spirits of these poor are made perfect, and if they are permitted to look upon the world they have left, they must see their bodies willing to return to the elements, but forbidden. I bought the book. I put the fancy away. Such solemn morbidities are not for me. But the author of *Urn Burial*! What a chapter!

The Summer Isles.

THE City was proud of its great Library, with its miles of shelves, but the Librarian loved it. He was a bent, spectacled old gentleman, who looked as if he had been cradled in an encyclopædia. He lived for the Library, he lived within its precincts, and his recreation consisted in showing people over it. One day he culled me, and for an hour I walked between hedges of books, climbed ladders that led to more books, gazed wearily into glass cases which contained precious books, lived for a time in a world from which everything had been blotted out but books. A musty smell pervaded that city of books, there was no air, a pale light glimmered feebly through windows obscured by books, and on each floor sat a yellow, spectacled man writing in a book, so entranced in his book that he did not so much as raise his head as we passed on tiptoe on our way to other corridors of books. But once a door of painted books would not open. My guide left me to fetch

the key, and I, with that feeling of angry, useless protest against the immediate conditions of life that make a fish flap when it has been ravished from its natural element, snatched a volume from the shelf, and opened it at the title-page. It was called: *The Generall Historie of the Summer Isles with the Names of the Adventurers from their First Beginning to this Present 1626*. The walls of the Library fell away and I saw a summer sea, little lazy isles, birds, trees nodding in a temperate breeze, and the adventurers drawing rein beneath them. And I thanked God that He had not made me an author. When my guide returned he caught me humming (how he stared!)—

You have heard the call of the off-shore wind
And the voice of the deep-sea rain;
You have heard the song—how long, how long?
Pull out on the trail again!
The Lord knows what we may find, dear lass,
And the Deuce knows what we may do—
But we're back once more on the old trail, our own trail,
the out trail,
We're down, hull down on the Long Trail—the trail that
is always new.

Friends that Fail Not.

THE glowing of my companionable fire upon the backs of my companionable books; and then the familiar difficulty of choice. Compassed about with old friends, whose virtues and vices I know better than my own, I will be loyal to loves that are not of yesterday. New poems, new essays, new stories, new lives, are not my company at Christmastide, but the never-ageing old. "My days among the dead are passed." Veracious Southey, how cruel a lie! My sole days among the dead are the days passed among stillborn or moribund moderns, not the white days and shining nights free for the strong voices of the ancients in fame. A classic has a permanence of pleurability: that is the meaning of his estate and title. It is the vexing habit of many, whose loving intimacy with the old immortals is undoubted, to assume and say that no one now reads the *Religio Medici*, or the *Pickwick Papers*, or Ben Jonson's *Masques*, or the *Waverley Novels*, or Pope's *Essay on Man*, or Dr. Johnson's *Rambler* and *Idler*. Themselves excepted, there are no votaries, no willing bond-slaves, of such works. It is not credible. I believe that in numbers we are a goodly company, who joy in the fresh humanities of the old literature, and are not without a portion of Lamb's spirit. The eight volumes of *Clarissa Harlowe*—does the world contain volumes more passionately pulsing than these, "my midnight darlings," which tell me of white Clarissa in her sorrows, of the brilliant villainies of Lovelace? How can that tragedy, that comedy, grow old; and who in his right mind wishes one word away from its voluminous unfolding? Or the evening choice may fall upon the dazzling cruelties of the *Dunciad*, and its brutal brilliancy people the room with ghosts in tattered raiment, under their fleshless arms piles of "Proposals" for a new version of Horace, and in the pallor of their grotesque countenances the signs of an habitual starvation: it is reality, a gaunt, historic truth.

Presently comes a voice of majestic vastness from the chambers of the incalculable dead, plangent, triumphant, mystically sweet; the voice of him who in life was "a king among death and the dead." Has our world to-day outworn the wisdom, wearied of the music, processionally flowing from the Knight of Norwich? As little as it has outgrown the poignant thinking of Pascal, the sad, the haughty, the proudly prostrate before God; or the lacerated heart of Swift the lacerating. But at this cordial period of the calendar Swift may prove too grim. Let Fielding, Homer of novelists, lead in Parson Adams with his *Æschylus*, or escort Slipslop the fair and frail. It were stupid and mendacious to aver that we have spoken of

friends too antiquated for ease of converse with them, that the books of yesterday must claim our preference, that we are affected and ineffective else, and aliens in the air we breathe. "Peace, for I loved him, and love him for ever! The dead are not dead, but alive," cries Tennyson. What is true of loved humanity is true also of loved humanities, the high expressions of man's mind. As Augustine said of the Christian faith, here is a beauty both old and new; only a starveling imagination is so hampered by the accidents of any ancient excellence that it cannot discern the essence which is dateless. Quaint, old-fashioned, say some when they read the writings of their forefathers; and it is said with a confused and confounding foolishness. Language, manners, circumstances, these may not be ours; but have we different passions and human relationships, another interest in life and death? Stripped of our "lendings," our ancestors and we are the same, and their writings are contemporary with our own. Smiles can be kindly: but there is something painful in the smiling indulgence with which we are wont to regard the works of old which were once in the very forefront of modernity. We live in time, and the past must always be the most momentous part of it. It will be all past when time, that accident of God, is over. "I will remember the days of old!" "Whatever else we read, Gibbon must always be read too." The spirit of Freeman's verdict applies to all mastership of any Muse. To ignore, to treat with impatience, to be soon weary of an ancient excellence and fame, is like blindness to the natural humanities of the world, to sea and wind and stars, to the forests and mountains. If only we had more of that spirit of tremulous delight, of awe in ecstasy, with which the men of the Renaissance read the recaptured, the resurgent classics of Greece and Rome! Few of us would dare to write at all, had we always before the eyes of our minds remembrance of the mighty: are we of the Apostolic Succession? are our reforms legitimate? do we consult the general consent of the Forefathers? Milton smiles austere at the thought, and Shakespeare smiles compassion: Virgil says gently, "I, dying, wished my *Æneids* to be burnt." But the torrent of trash runs gaily on, and the struggling critic longs for a breath of the "diviner air": he remembers Bacon's saying, that some books may be read "by deputy," and wishes that he could so read the futilities upon his table. And yet all is repaid by those happy rarities of time, the days on which there comes his unexpected way occasion for "the noble pleasure of praising": when he can say, "This is the right thing, here is the true touch; my shelves welcome their new companion." There is little fear of excellence escaping him: he fears that fear too much. We do not envy the fate and fame of him who said of Wordsworth, "This will never do!" nor of him who bade Keats "back to his galipots." We desire no experience of the feelings with which publisher or editor remembers that he "declined with thanks" what the general judgment of the judicious came afterwards to applaud. But, to employ the impressive imagery of Mr. Chadband, I will not go into the city, and, having seen an eel, return to bid the literary world "rejoice with me, for I have seen an elephant!" In the words of that eloquent divine, "Would that be te-rewth?" But when I encounter living genius, which may grow to noble proportions, it were a churlish folly to belittle it—to bestow an elegant and timid mediocrity of praise. "All Horace then, all Claudian now" is as rash a wail as when Byron uttered it, though the voices of Wordsworth and Coleridge were heard in his land. But the classics have attained; they are at rest. Complete, immutable, they have for us no surprises, save the permanent surprise of genius—that "strangeness" without a strain of which "there is no excellent beauty," and which keeps its virginal first freshness from the "valley of perpetual dream." We are so sure of the classics "strongly stationed in eternity."

There exist moments in the life of man
When he is nearer the great Soul of the World
Than is man's custom,

says Coleridge, translating Schiller. The readers share with the writers of masterpieces the exaltation of such moments, but they come chiefly at sound of "ancestral voices." About contemporary voices there is an element of uncertainty not undelightful, yet forbidding the perfection of faith. We prophesy and wait. And, if the noble ancients are more comforting to us than even the worthiest seeming moderns, how much more tolerable and pardonable are the mediocrities of the past than of the present! They are historically interesting. I would rather laugh over the poems of a Cibber or a Pye, than over the poems of their living likes; it is better to be amused than exasperated, and kindly time lets me laugh at that past incompetence which would annoy me were it present. A monody upon the Death of the Princess Charlotte, totally devoid of merit, does not rouse the wrath aroused by similar performances upon the death of Prince Christian Victor. The insanities of a Zdziewicz Muggleton or a Joanna Southcott provoke me to more patient anger than the diatribes of a Dr. Dowie. The blunders of the dead are over and done, harming no one; the blunders of the living are a danger and a nuisance. It is a pity that anyone, however uncritical, should enjoy the Martin Tupper or Robert Montgomerys of the day; it implies an inability to enjoy Milton. No man can serve two masters; you cannot be Fielding's friend, and also accept the colossal ineptitudes of our most popular novelists—artless, humourless, most brazen. Bad novels of the last century have never failed to give me a certain pleasure. I trust that posterity may be able to extract pleasure from the bad novels of last year, for I am not. They fill me with the sourest sadness, which is an unwholesome state of mind.

Perish, cried Newman, the whole tribe of Hookers and Jewells, so Athanasius and the majestic Leo may be mine! We cannot afford to let go the Shining Ones upon the heights. It does not matter that the heights are so high that our intelligences climb up so poor a portion of the way. He would be a liar full of impudence who should dare to say that he felt wholly at ease with the awful Milton or Dante, with the solemn meditations of Browne, with the dread death march over death of dread Lucretius. There are times when the high things of art seem almost incredible; magnificent delusions, golden dreams; their creators' pains must surely have been too vast for bearing. We, with our little lamps of intelligence in our hands, go tremblingly through the sacred dimness, hoping to comprehend at last a little more. Our reverence is a religion; genius, like love and beauty, is a pledge of divinity and the everlasting; a light perfected lyric lures us heavenward; and from of old come the proudest and the clearest voices. The voices of the day must wait for their consecrate authority and confirmed applause, till Time, the just, shall please. Take me with you in spirit, Ancients of Art, the crowned, the sceptred, whose voices this night chaunt a *gloria in excelsis*, flooding the soul with a passion of joy and awe.

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The Struggle for Existence among the Stars.

If the importance of a scientific theory ought to be judged by its extension, there can be no doubt that Darwinism is the most important discovery of the nineteenth century. Its effect has been felt far beyond the province in which it was initiated, because it has been used to interpret the growth of almost every form of activity known to the human mind. Science, indeed, had already made many valuable discoveries, and Philosophy had made many valuable generalisations, before *The Origin of Species* was

published; but it is hardly too much to say that all these must be readjusted and reinterpreted by the modern thinker if he wishes to bring them into close relation with modern knowledge. The portentous fact of Evolution had, to be sure, flickered and glimmered before great minds. Vague questionings of it are to be found both in Eastern and in Western thought. But its detailed process, its vast and multiform significance, had not yet startled mankind. It is doubtful if even to-day we have measured its full revolutionary power. Except by a few speculative thinkers concerned with the mysterious "last things" in human knowledge that are revealed only to those who push thought back to its dim, vast presuppositions, the work of Du Prel,* for instance, would probably be received with consternation and derision. How great is the gulf fixed not merely between ancient and modern knowledge, but between the knowledge of this generation and of its predecessor, might, perhaps, be seen by a comparison of the sort of spirit which animates Chateaubriand's *Génie du Christianisme* with the sort of spirit which fills the book that is before us. A sentimentalist like Chateaubriand (1768-1848) would doubtless have thought it blasphemous to believe that the stars are not "singing together," but only struggling together in a war of forces as fierce as ever raged between species. "Quoi!" he says, "dans des figures si variées, dans une si grande diversité de caractères, on ne peut trouver les lettres qui suffisent au nom de Dieu! Le problème de la divinité n'est-il point résolu dans le calcul mystérieux de tant de soleils? Une algèbre aussi brillante ne peut elle servir à dégager la grande Inconnue?" But an astronomy which has only an æsthetic basis will not carry us far, and we turn to the audacious science of Du Prel who applies Darwinism to the stars!

Now the ordinary observer supposes that the face of the sky has not changed since Job watched Orion and the Pleiades, and that although man and his gods and their temples pass away at least the stars remain for ever and ever. The man of science, however, is impressed by a still deeper thought, viz., that Nature is not immobile, but mobile and for ever passing away and for ever in process. If we reasoned by analogy, therefore, we would expect to find that not merely the inorganic world beneath us and around us, but also the inorganic above us, is, like the organic, subject to change. And this is what we do find. Even although all the planets disappeared, many generations of men (supposing the earth held her place) would still behold their light. If Arcturus perished, its light could be visible for twenty-four years, since its rays take that time to travel to the earth. And there is a star which, although it foundered to-night, would be seen for 573 years afterwards, because the light that it sends us left it in the thirteenth century.

But if there is one hypothesis in science which may be said to have grown into a fact it is the Nebular Hypothesis according to which the sidereal system was evolved out of a chaos of elements which gradually organised itself into such order as we see. The importance of Du Prel's work consists in the attempt to impress the imagination with the fact that the process is still going on, and to discover the laws by which the sidereal system attained its equilibrium. Whereas the ordinary observer believes that that system was never imperfect, but constituted a harmony from the beginning, the truth is, that—even yet—it contains unstable elements and mechanical contradictions—*Mechanische Widersprüche*.

The laws of adaptation and variation, in fact, which Darwin discovered among organic things are applicable throughout the universe, and it is in obedience to them that the planets discovered their orbits. It is certainly an

amazing thought that a star requires to fight for its place in the sky with as much persistence as an animal requires in the struggle between species! The single fact that a comet changes its path would be sufficient basis for Du Prel's hypothesis. For what does change of path imply except a disturbance coming from external forces? The conception of a struggle between the stars thus begins to be intelligible. Brorsen's comet, for instance, is known to have suffered changes in its path owing to the disturbing attractive force of Jupiter. As it described its ellipse, its nearest approach to the sun was once 30 million miles and its greatest distance 117 million miles. But at the next observation 30 millions had become 13, and 117 millions had become 113. Comets, meteorites, and asteroids are to be explained on the principle of the elimination of the unfit. There is a perpetual weeding out (*Ausfütungsprozess*) of those bodies which in the *Kampf ums Dasein* are overcome by bodies stronger than themselves. How are the observed changes of orbit to be explained except on the hypothesis that the system is not yet thoroughly organised, and that some of its members are being persecuted by the force of gravitation? The fall of meteorites and asteroids (in Smolensk in the year 1807 a meteorite fell which weighed 70 kilograms) proves that those bodies which are unable to withstand by their own repulsive forces the attractive forces of others disappear from the system. Newton's Law of Gravitation runs: "Every planet is attracted towards the sun by a force which varies according to the inverse square of the distance." And this law is supplemented by another which states that the planets are likewise attracted and repelled by each other. Thus a system which, as we look at it, seems an immobile product, a kind of *Nunc Stans*, is really a sidereal Armageddon of blind forces. The life of a planet consists in an attempt which lasts millions of years to overcome by means of its own tangential velocity (*Tangentialgeschwindigkeit*) the attractive forces of the sun (p. 200). The fact that the path is elliptical means that there is a temporary compromise between those two forces, but the compromise cannot last. As the velocity slackens, the planet gradually approaches the limits of its existence. "Before every star lies the inexorable alternative either to adapt itself to the sidereal system or to be thrust from it" (p. 21). The law of gravitation is the instrument of selection (*besorgende Faktor*) by means of which the fittest survive and the unfit disappear. The change of a comet's path means the attempt to escape or postpone destruction, and, according to Schiaparelli, our stellar system is already full of the debris of comets and stars that have fallen in the struggle. The miniature catastrophes of asteroids and meteorites are only prophetic of what must yet take place on a large scale. The sidereal system is moving towards its own dissolution. Owing to the gradual loss of speed, the planets are unavoidably drawn nearer the sun, which, like Kronos of the Greeks, must one day devour his own children (p. 243), *Alles ist dauerlos!* These firmaments shall be shaken and their stars blotted out, and the universe as we know it shall become again a heap of magnetic dust. "They shall perish: but Thou remainest: and they all shall wax old as doth a garment: and as a vesture shalt Thou fold them up, and they shall be changed."

Baron du Prel's merit lies not in the discovery of new facts (although, indeed, it is obvious that he has been a first-hand observer), but rather in his use of a new method of interpreting the facts. Moreover, this extraordinary book betrays metaphysical insight. I am told that Metaphysic is dead. Metaphysic is never dead. The particular sciences are of no interest until Metaphysic gathers them together and relates them to human emotion and to human thought.

BENJAMIN SWIFT.

* *Der Kampf ums Dasein am Himmel*. The title of the third edition, however, is, *Entwicklungsgeschichte des Weltalls*. 1882. Leipzig.

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Favourite Books of 1900.

Some Readers.

THIS year, in accordance with our custom, we sent to a number of well-known men and women a request that they would name the two books which during the past year they have read with most interest and pleasure. A large number of replies have already been received, some of which we print below.

Sir F. H. JEUNE.

Morley's *Cromwell*.
Huxley's *Life*.

Sir CHARLES W. DILKE.

The book which has interested me most in 1900 has been *Jacques le Croquant*, published in January. I cannot use the word "pleased," as the novel is intensely sad, while it does not either correspond with any existing facts or help one in working to remedy existing evils. The world is already too sad for the poor to make one wish to read sad books about them, which relate to a state of things somewhat different from what is, here and now, and which hardly, therefore, can do positive good. Some modern books can help in this way, but are not on the artistic level of *Jacques le Croquant*. I should prefer to name no second book this year.

Mr. FREDERIC HARRISON.

The only first-class book of 1900 has been Maurice Hewlett's *Richard Yea-and-Nay*.

Mr. EDMUND GOSSE.

The Life and Letters of Huxley.
Mr. Arthur Symonds's *Symbolist Movement in Literature*.

Mr. ALFRED R. WALLACE.

Mr. Richardson's *How it can be Done*.
Mr. Kenworthy's *Anatomy of Misery*.
Both new editions, but unknown to me before.

Mr. KARL BLIND.

Ein Gottschied-Denkmal, by Eugen Reichel.
The Life of Abdur Rahman. Edited by Sultan Mahomed Khan.

Mr. SIDNEY LEE.

C. H. Firth's *Life of Oliver Cromwell*.
Leslie Stephen's *English Utilitarians*.

Mr. OSCAR BROWNING.

Bury's *History of Greece*.
Robertson's *Introduction to English Politics*.

Mr. WALTER CRANE.

J. A. Hobson's *South Africa*.
The Book of the Art of Cennino Cennini.

Mr. ARTHUR W. PINERO.

Leonard Huxley's *Life and Letters of Thomas Henry Huxley*.
Beatrice Marshall's *Emma Marshall*.

Mr. HENRY ARTHUR JONES.

Huxley's Letters.
An Englishwoman's Love-Letters.

Sir ROBERT S. BALL.

Life of Archbishop Benson, by his Son.
Red Pottage.

Mr. C. ARTHUR PEARSON.

Lord Rosebery's *Napoleon: The Last Phase*.
H. Harland's *Cardinal's Snuff-box*.

Mr. STEPHEN GWYNN.

Herod and Lord Jim. If I might name a third in a wholly different kind, it would be Dr. Hirn's *Origins of Art*; but that is partly an accident.

Mr. LIONEL JOHNSON.

Basil Champneys's *Life of Coventry Patmore*.
Clement Shorter's new edition of Mrs. Gaskell's *Life of Charlotte Brontë*.
Other books have interested me not less than these, but none more.

Mr. W. P. JAMES.

Miss Moira O'Neill's *Songs of the Glens of Antrim*.
Letters of T. E. Brown.

Dr. JOSEPH PARKER.

Robert Orange.
The Master Christian.
They should be read one after the other, and in the order given.

Mr. ARNOLD WHITE.

Rosebery's *Napoleon*.
Winston Churchill's (first) *Letters from the War*.

Mr. ARTHUR WAUGH.

Walter Raleigh's *Milton*.
I. Zangwill's *The Mantle of Elijah*.

Mr. MAURICE HEWLETT.

Tommy and Grisel.
An Englishwoman's Love-Letters.

Mr. GILBERT PARKER.

Stephen Phillips's *Herod*.
Lord Rosebery's *Napoleon*.

Mr. PERCY WHITE.

Wells's *Love and Mr. Lewisham*.
Street's *The Trials of the Bantocks*.
But I have read few novels.

Mr. ALFRED SUTRO.

The Mantle of Elijah.
Richard Yea-and-Nay.

Mr. I. ZANGWILL.

Quisante.
Herod.

Mr. RICHARD PRYCE.

G. S. Street's *The Trials of the Bantocks*.
Annie Wakeman's *The Autobiography of a Charwoman*.

Mr. BENJAMIN SWIFT.

Gilbert Murray's *Andromache: a Play in Three Acts*.
Lichtenberger's *Die Philosophie Friedrich Nietzsches*.

Mr. ARTHUR MORRISON.

I have read very few new books this year. But as regards fiction, I have been pleased and interested by Mr. G. S. Street's *Trials of the Bantocks* and Mr. Wells's *Love and Mr. Lewisham*.

Mr. EDWARD FREDERIC BENSON.

Tolstoi's *Resurrection*.

Lord Rosebery's *Napoleon*.

Miss ELIZABETH ROBINS.

Of the books lately in my hand those I have cared most for are Rostand's *L'Aiglon*, and the haunting and exquisite *Love-Letters of an Englishwoman*.

Mr. H. W. MASSINGHAM.

Tolstoi's *Resurrection* is the only book published in 1900 which seriously interested me.

Mr. CLEMENT SHORTER.

J. B. Bury's *History of Greece*.

A Treasury of Irish Poetry. Edited by Stopford Brooke and T. W. Rolleston.

Mr. MAX BEERBOHM.

Henry James's *The Soft Side*.

An Englishwoman's Love-Letters.

Old Par's Wanderings.

I WAS born in the brain of a totally unprincipled "Literary Gossiper." Late one Friday night the proof of his Saturday article came back to him marked "7 lines short," and he was put to his wits' ends to fill it. Once again he ran through the literary papers, but they yielded nothing fresh. It was either invention or disgrace; so he invented; and I was born. I ran thus:

Who shall say that the lot of a successful literary man is nowadays a hard one? We understand that Mr. Guy Boothby, the author of *Dr. Nikola* and a host of other popular books, has lately acquired a large estate in Hertfordshire, and is there building a "pleasure dome." Mr. Boothby does nothing by halves, and among the luxuries of his new home is a bath of solid gold. Modern Grub-street is surely a tributary of Park-lane.

Having produced this, the Literary Gossiper went to bed and forgot all about it. My travels had begun.

One of my first journeys took me to the *Sphere*. "C. K. S." wrote in his "Literary Letter":

My attention has been drawn to a paragraph in the . . . relating to Mr. Guy Boothby and a golden bath, which he is stated to be installing at his new house in Hertfordshire. I know this part of England well, as it is within forty or fifty miles of the home of my friend Mr. George Meredith, and not so very far from the residence in which my friend, Mr. Thomas J. Wise, keeps his collection of Shelleys and other treasures. *Apropos* of Shelley, I may mention that Mr. Spencer, the bookseller of Oxford-street, has just sent me a catalogue containing a commonplace letter of Byron to the author of *Alastor*, a facsimile of which is given on this page.

I was now fairly set going. The next week "S. G.," in the "Literary Notes" in the *Pall Mall Gazette*, gave me a helping hand:

The dream-palace of Herod, in Mr. Stephen Phillips's stupendous play at Her Majesty's, is, it seems, to have a real counterpart in the new house which Mr. Guy Boothby is building for himself in the country. A golden bath, such as, I am told, this inspired writer is contemplating, is quite in keeping with Herodian ambition. Personally I could never read anything that Mr. Boothby has written; but there are people, I understand, who prefer *Dr. Nikola* to *Marpessa*. 'Tis an odd world.

The *Globe's* "Literary Gossiper" on the following Saturday wrote:

What, we wonder, would Dr. Johnson say could he read the announcement, recently made public, that a popular novelist is adding a golden bath to his household furniture? We would give much to hear the Sage's thunderous

criticism. Lamb would have found in the subject an opportunity for some pretty embroidery. But for circumstantial description no one could excel Defoe: how he would show us to the very life the soap-dish and towel-rack, the taps and cork-matting! Future students of London, by the way, may perhaps make ingenious speculations as to the origin of the name Coldbath Fields and come in time to associate it with the Gold bath of Mr. Guy Boothby's mansion.

The "By the Way" column of the *Globe* also noticed me:

The author of *Dr. Nikola*, it seems, has a golden bath. We understand that invitations to his house are much sought after; but the host, having his wits about him, stipulates that his guests shall not bring hammer or chisel. He may be Guy Boothby, he says, but he refuses to be Boothby guyed.

Punch was witty too:

A golden bath sounds like Midas; but, as a matter of fact, the real owner of it is Mr. Guy Boothby, the author, who has had one placed in his new home in Hertfordshire. How many *carats* is not stated; but if Midas' ears as well as his tastes have been acquired by Mr. Boothby, twenty-two would not be too many. Hertfordshire will in future be known as County Guy.

The *Christian Herald* and *Signs of the Times* improved the occasion:

Mr. Guy Boothby, the talented author of *Dr. Nikola* and other stories, has installed a bath of solid gold in his new residence in Hertfordshire. The bath, we are informed, weighs one hundred pounds, and has cost not less than eight thousand pounds sterling. The bath is, of course, fitted with hot and cold water, and one may lie at full length in perfect luxury. Few authors are in so fortunate a position as to be able to emulate Mr. Boothby's extravagance. But we must beware of excesses. (Proverbs xi. 4.)

Truth was indignant:

I cannot remember an instance of more obnoxious snobbishness than that recorded of the egregious author of *Dr. Nikola* and a number of equally foolish stories. It is stated by one who apparently knows that this gentleman has added a golden bath to his mansion in Hertfordshire. Time was when authors were kept in their place; but the crass ignorance of a gullible public has changed all that and made ridiculous fopperies like this possible. It does not need extraordinary powers of vision to see in such a manifestation of vulgarity another proof of Joe's malign influence. Truly the autocrat of Brummagem has much to answer for.

"L. F. A.," in the *Illustrated London News*, played with me:

There is a pleasant suggestion of Miss Kilmansegg in the statement that Mr. Guy Boothby has a golden bath. Personally I prefer porcelain, such as you see in that charming shop window at the top of Bond-street; but why not gold? It was only the other day that my landlord was doing a few little things for me, and I might so easily have suggested a gold bath.

What accessories has Mr. Boothby, I wonder? A soap dish set with pearls? A sponge—well, there is not much one can do to ennoble a sponge. A sponge is ever a commoner. And his towels? What can one do to a towel to make it worthy a golden bath? Scent it with attar of roses, perhaps.

Mr. Ashby Sterry, the "Bystander" in the *Graphic*, was true to his old gods:

To keep pace with new books is too great a task for me. As a lazy minstrel of my acquaintance once sang:

Of Mudie's last tale how one wearies and sickens!
We'll throw it aside and get back to our Dickens.

Among new novels there is one called *Dr. Nikola*, the author of which has made so much money that he has a gold bath. Ah, me! times change. There was no gold bath at Gad's Hill. Which reminds me that I walked to Gad's Hill the other day and spent some hours peering

through the sacred railings. As a rhyming friend of mine (who shall be nameless) has it:

Next to sweet girls in dainty pantalettes,
I treasure most my Early Vic. regrets.

In course of time I crossed the Atlantic. Two American versions follow. This is from the *Roycroft Rouser*:

We have always thought Richard Harding Davis's valet fairly tall, but an English author puts him out of sight. Guy Boothby, the patent steam Nikolist, who keeps twenty phonographers busy taking down his yarns, has left Dick Davis nowhere. Boothby's pet weakness is for a gold bath. Gold for him, he says. Meredith and Hardy and G. W. Cable and W. D. Howells may wash in silver if they like, or not wash at all; but gold for him.

The second American paragraph appeared in a Californian paper. It was very circumstantial:

The English author Mr. Guy Booth, author of *Dr. Nicoll*, and other biographies, is the third son of General Booth, the leader of the Salvation Army. Mr. Booth, however, does not share his father's views, particularly with regard to the bestowal of wealth. Part of his own large fortune, made by a long series of very successful books, has recently been spent in acquiring an estate in the country, where he is building a house of unrivalled splendour. Among its luxurious appointments is a solid gold bath, purchased, we understand, from the late Barney Barnato's mansion in Park-lane.

After roaming America for some time I crossed to England again. The *Westminster Gazette* found me somewhere and put me into "Here, There, and Everywhere," and it was in that column that my inventor found me once more. Being again short of a par. he judged it time for contradiction; and in his next "Book Babbings" I made a reappearance, but this time in a new form. I was changed to:

The statement that Mr. Guy Boothby, the author of *Dr. Nikola*, has a golden bath in his new country house is, we are authoritatively informed, untrue; and we regret to have been the means of promulgating the rumour. How the report got about we cannot think, but it came to us from a source which we considered trustworthy. However, no harm has been done.

The *British Weekly*, which hitherto had kept silence, now gave me attention. "A Man of Kent" wrote, under the heading of "Rambling Remarks":

For a long time a ridiculous story about Mr. Guy Boothby and a gold bath has been in circulation. It was, of course, a fabrication, as I knew from the first, and it is now finally contradicted. We are too much in the power of newspaper men who do not make sure of their facts. In the old days, when Mr. Hutton had the *Spectator* and Mr. Barrie was a journalist at Nottingham, it was very different. Mention of Mr. Barrie reminds me that his *Tommy and Grizel* is among the best selling books of the month.

And there I leave my peregrinations. But I am still wandering, and a hundred years hence I shall be wandering still. A personal par. never wholly dies.

Correspondence.

Art and Technique.

SIR,—Mr. Arthur Symons has presented an absorbingly interesting problem in his article in last week's *ACADEMY*. Just where technique ends and Art begins—that is the point on the clear perception of which depends the reputation of every critic of painting, music, and literature. In my opinion it is not sufficiently recognised that technique is something far more than the mere mechanism of agile fingers: it is no less the outcome and visible proof of acute intellect, absolute self-command, and real depth of feeling. The artistic temperament is an infinitely more

widely-distributed gift than that combination of talents which means perfection of technique.

It has always seemed to me that Busoni is an artist through and through: that he is of a very different type from Ysaye I do not dispute, and I can very well understand that when they are heard together the latter should seem to display more artistic feeling and emotional power than Busoni; but yet I very much doubt if the violinist's temperament is of so spiritual a nature as that of the pianist. Ysaye is open, frank, brave; he will tell you all he feels; he is not ashamed to weep while you look on in sympathy. But Busoni is intellectual: his emotions are held in check. He is ascetic—his nature is refined and delicate. It has been scourged by the whip of Idealism, and brought into subjection by years of incessant and strenuous thought. The very appearances of the men are indicative of their opposing temperaments. If every man makes his own face (and, in these days, this truism is becoming a platitude) surely a Christ-like head is likely to contain more depth of feeling and intellect than one which, however remarkable it may be in other respects, is not particularly noticeable for its rejection of the coarser appeals to the flesh. When in conversation with Busoni a year or two ago, he resented his intellectuality being mistaken for coldness or insipidity. If Mr. Symons would turn to some of Busoni's compositions he would, I think, discover there convincing proof of his truly artistic and emotional temperament.—
I am, &c.,
C. FRED KENYON.

"An Englishwoman's Love-Letters."

SIR,—I have read *An Englishwoman's Love-Letters* with great attention, and it appears to me it has been completely misunderstood by your reviewer and by the writer of every other criticism which I have come across. That the tragedy (as the few lines of the preface declare) is wholly the outcome of Fate, and no fault of either of the principal actors, is clearly indicated by many passages in the letters themselves—passages which are introduced with such care, skill, and art, that the theory of the authenticity of the letters becomes untenable.

The reason of the breaking off of the engagement and the abandonment of the girl is not the infidelity of her lover, nor the waning of his passion caused by the intensity of hers. It is brought about by the young man's discovery of an insurmountable barrier between them—a barrier, the nature of which is so terrible that his most merciful action can only be to leave her to die in ignorance of the truth, while he himself bears as a lesser evil the torturing knowledge that she must believe it is his hand that has dealt her the death-blow.

The only hypothesis which fits all the circumstances of the case is, that the girl's father was the father of the young man also, and to the truth of this hypothesis innumerable indications point. The girl was an only child, and her father and mother lived separated from her earliest infancy; and, though there was no scandal, it is clear that the mother was in no way to blame for the separation. The girl herself, as we are carefully told, is six months older than her lover (an otherwise curious detail); but the grounds for separation took place after the marriage of her parents. Though the young people had spent all their lives within six miles of each other, they met at last only by accident. Some powerful agency had hitherto kept them apart: this agency was the young man's mother, and it is during her absence that the intimacy begins. From the first she is opposed to the match, and looks upon the girl, who is rich, charming, beautiful, and in every respect desirable, with a coldness which amounts to repulsion. At the beginning her opposition is discreet, calculated, diplomatic; gradually, as she becomes less hopeful of stifling the attachment while it is still immature, she tries more violent means—appeals, entrea-

ties, threats. These also are in vain, and she finally realises that nothing but a confession of the truth will avail to sever loves so faithfully and so firmly knit. At the last possible moment she makes the confession, with the result that the letters show. The young man, filled with horror, pity, and despair, bids his beloved farewell, in words which must be cruel, for they must leave no shadow of hope behind them. And does she not have an unconscious intuition of the nature of his feeling in the mystic vision, in which he shrinks, shuddering, from her kiss? In the meantime, he can no longer bring himself to continue living with his mother, who dies very shortly after the revelation of her guilt. And, in spite of a momentary gleam of hope, her death brings no return of her lover to the unhappy girl.

Such are the main outlines of this heart-rending romance, so delicately, so purely, so artistically shadowed forth. A hundred details point to the same conclusion: the tragic figure of the stern mother—a heart of gold, the girl believes (Letter 15), with a great charity towards evil-doing—bought, no doubt, by her sin and remorse; the likeness of the lovers (Letter 58); the foreign air they have in common, which was striking also in the girl's father (Letter 89), &c. But I think I have said enough to establish the truth of my supposition.

Needless to say after this that I am absolutely ignorant of the name of the author of the book, and perfectly convinced that it is a work of art and imagination and not the actual relation of facts.

I write chiefly out of sympathy with the Englishwoman, and to save her piteous little ghost from the additional pain of hearing the reviewers speak with harshness and injustice of the man whom she loved so passionately, and, who, I fondly believe, did not long survive her.—I am, &c.,
"THETA."

The Songs of the Sanctuary.

SIR,—In the article on the above subject, which appears in the current number of your valuable paper, the writer says: "And despite Macaulay's terrible essay, the muse of the egregious James Montgomery survives to this day in the hymn-books, which contain several of his pieces that are popular and constantly sung—such as, 'For ever with the Lord.'" May I be allowed to point out that your contributor has confused the names and writings of two very different men. "Macaulay's terrible essay" was concerned with the poems of Robert Montgomery (1807-1855), the author of *Satan; or, Intellect without God, The Puffad*, &c., and afterwards a clergyman of the Establishment.

The author of the hymn "For ever with the Lord" was the well-known James Montgomery (1771-1854), son of a Moravian minister, and author of several popular poems, such as "The Wanderer of Switzerland," "The Grave," and "Greenland." A considerable part of James Montgomery's reputation rests on his hymns, over one hundred of which, according to Julian's *Dictionary of Hymnology*, are still in use.

I do not find that Robert Montgomery wrote any hymns.—I am, &c.,

T. H. MARTIN.

[Mr. J. B. Hobson, Mr. A. Paterson, Mr. S. G. Green, Mr. G. Clarke, and Mr. W. R. Johnson also wrote pointing out the error. We forwarded the letters to the writer of *The Songs of the Sanctuary*, who replies as follows: "This unhappy slip is one of those of which it can only be said that they emphasise the insufficiency of mere repentance. The moral is the double one that the memory is the most frequent and flagrant of all bearers of false witness, and that the counsel to 'verify your references' is the Golden Rule of journalism."]

"Ada Negri."

SIR,—In reply to your correspondent "H. T. T.," a volume of Ada Negri's poems, called *Fatalità*, appeared about eight years ago. She was then a girl of twenty, living in great poverty with her mother in a suburb of Milan, where she held the post of schoolmistress. She had, I fancy, no intellectual environment, and her genius was entirely original and uncultivated. These details are to be found in the preface of *Fatalità*. She afterwards published another volume of poems, called *Tempesta*. As this was some time ago, others have probably appeared since then. Her works are published in Milan by one of the large publishing houses.

I enclose a rather rough translation of one of her poems which might interest your correspondent.—I am, &c.,

MAY TOMLINSON.

You ask who I am? Child, you shall know this thing:
In prison where man lie condemned
I am a bird soaring on vigorous wing;
Who demands the splendours of heaven's ring,
And here I suffer, chained and hemmed.
Child, hearken whilst I sing.

I dream of the marriage of each rural flower
In the forest's green and shady ways,
Of the wild beasts, strong in their love and power
On the burning tropic sands at midday hour,
The whirlwind and the sun's fierce rays,
The tempest, and the shower.

And sometimes, behold in my audacity,
I cursing weep, and struggle and shake,
But the laughing world passing ignores me!
And in my dark prison, headstrong in fury,
Against the bars my wide wings I break,
And still the world ignores me!

O who will break each twisted iron bar;
Who will give me endless life and light,
Who for me will set the closed gate ajar?
Free and strong, I fain would spread my wings afar,
Sun-raptured, take my charmed flight,
O Liberty, O Death, day star.

Tu vuoi saper chi io sia? Fanciullo senti,
In deserto prigion chiuso e dannato,
Io sono angello dall' ali possenti;
E chiedo il folgorar dei firmamenti,
E qui m'agito e soffro incatenato
Biondo fanciullo, senti.

Io sogno nozze di silvestri fiori
Ne l' ombra secolar della forestà
E delle belve i deliranti amori
Su le sabbie del tropico, e gli ardori
Del sole e il turbinar della tempesta
Raggi, procelle e fiori.

E qualche volta, vedi, audacemente
Io mi dibatto, maledico, piango,
Ma passa il mondo e ride, e non mi sente,
Ed io, testardo prigionier furente
Contro il ferri l'aperte ali m'infrango
E il mondo non mi sente! . . .

O chi mi spezza le ferre ritorte,
Chi mi dona la luce e l'infinito
Chi mi dischiude le tenaci porte?
Io voglio, io voglio errar garrulo e forte,
Nel delirio del sole ebbro e rapito
O libertade, O morte.

Re "Stedman's American Anthology."

SIR,—We shall esteem it a kindness if you will state that the above work, reviewed in your last issue, is arranged for on this side and stocked by us.—We are, &c.,
GAY & BIRD.

"The Blue Boy."

SIR,—Gainsborough's famous picture, "The Blue Boy," was exhibited at the Royal Academy Exhibition of 1770, and naturally excited great admiration and much curiosity. The picture itself was not a portrait of any celebrity, but was the likeness of an ironmonger's son, who lived near the house where Gainsborough lodged. But the painting itself was so far beyond everything else exhibited that season that the painter leaped into fame at once.

The Prince of Wales, afterwards George IV., in his way a patron of the arts, gave to his friend, Mr. John Nesbit, a picture which Nesbit knew as Gainsborough's "Blue Boy." This circle of friends was notoriously always in want of funds. The picture was bought in for the Prince of Wales, and placed for care and safety in the hands of Hoppner, who was requested to take care of it for Mr. Nesbit. Hoppner died in 1810, and then the picture remained in the Prince of Wales' custody for five years, still belonging all this time to Nesbit. At the end of the five years Nesbit himself had possession of the picture. When Nesbit died, "The Blue Boy" passed through many hands, and at length found a home in New York with Mr. Hearn, the great New York banker, in whose house it now hangs. And there is no doubt that this "Blue Boy" is the one the Prince of Wales (George IV.) gave to Nesbit, for the dates and facts are history.

Now, the agitating point arrives. In 1802, Hoppner having possession of Gainsborough's "Blue Boy"—belonging to Mr. Nesbit—sold to Lord Grosvenor a "Blue Boy" by Gainsborough, five months after receiving Mr. Nesbit's picture. This picture has been in the Grosvenor family ever since that date, and now belongs to the present Duke of Westminster, whose father was created first Duke in 1874. Which of these pictures is the real Gainsborough exhibited in 1770, and which is the replica? A great many people believe that as Hoppner was a friend of the Prince of Wales, and Nesbit, and of that circle, and would not for worlds have betrayed them, he sold Lord Grosvenor the original "Blue Boy" and kept for Mr. Nesbit a copy done by himself. But Hoppner was a fine painter of portraits; he had Gainsborough's picture in his house, Lord Grosvenor probably admired it, and possibly wished for it; Hoppner could not sell it, so he had to listen to the nobleman bewailing his fate for something out of his reach.

In five months Lord Grosvenor had a "Blue Boy." Who painted it? Where did it come from? "The Man in the street" would say: "Why, Hoppner, of course." The two "Blue Boys" were in his house! He was a sufficiently fine painter to copy anything.

What was there to prevent Hoppner from making a copy? Nothing, except perhaps the chance of being found out; and the chances were ten to one against that happening. Or, again, did Gainsborough paint two copies of his "Blue Boy," send one, the original, to the R.A. in 1770, and give Hoppner the other? He did not die till 1788, so he had plenty of time to paint several if he wished, though at this date only two "Blue Boys" are known to exist—the one belonging to Mr. Hearn, of New York, and the other to the Duke of Westminster.—I am, &c., AUDAX.

Our Weekly Competition.

Result of No. 63 (New Series).

LAST week we offered a Prize of One Guinea for the most ingeniously rhymed verses on "Rhyme," not exceeding sixteen lines. We award the prize to Mr. C. E. Hughes, 98, Church-road, Richmond, S.W., for the following:

Me advise about rhyme? Why, such verbal gymnastics
Mean naught; there's already more verse than there's need for,
writ;
Rhyme, though, is where your incompetent ass sticks,
And pliant elastic 's
Far harder to draw out than I, if you plead for it.

I'm for sense: strew your work (as the fête-day confettist,
With paper, his friends) with true wit: don't be dull, Gr-r-r—I'm
Certain the lines of the modern librettist

As frequently get hissed
For poorness of point, as for Cockney or vulgar rhyme.
Still, if you would revel in metrical bliss, you'd
Shun rhymes of words hack'd in pieces; ah! that, alack, 's
Vile as the discord from Babel that issued,

Like horses amiss shoed;
The chisel for artists in words, not the battle-axe!

Other verses received are:—

Run, little verses, like horses in couples, you!
You shall have movement that stretches and supple you.

This is a steeplechase all thought of steep 'll chase,
Reach out like racehorses; see nothing troubles you!

Yours not to build the severe, lofty rhyme at all,
Verbal hedge-flyers, you've really not time at all!

Don't stop to analyse what in the channel lies;
You've got to jump now, and not be sublime at all!

Many-barred gates are your words polysyllable,
Syntax suspicions, the ditches unfillable;

Numbers cacophonous, if you take off on us,
Quick to recover, you'll find yourselves ill able!

Bravo! you've vaulted the barbed fence of metaphor.
"Metabolist" you're not much the better for!

Course strewn with obstacles, quickest of coos tackles;
Whew! here's the winning post—what did you let her for?

[R. O. S., London.]

The rhyming instinct, first of all, is musical and practical—

But many poets, hitherto, invariably have lacked it all:
To make a word, a little word, strike music with another one,
Were surely not a gift bestowed on every blessed mother's son!

And many critics, scanning modern rhymes, must groan within
themselves

To read the stuff—altho', alas! they're often prone to sin them-
selves.

But that's all one! To rhyme is good! but persons sometimes go
too far

By spinning jingling rubbish to the bubbling of a motor-car.
Music *with* sense is music—but all music and no sense at all

But seldom sets the Thames on fire—tho' sometimes fires a music-
hall.

Leave sound to those who cultivate "the Absent-minded Beggar
rhyme."

And let your muse's foot be rooted firmly on *one* leg a time;
And, chief of all, be sure the metre to your subject's suitable—

The man who writes a jig-like dirge is nothing if not bootable!
[H. A. M., London.]

Ah! what a difficult task to begin is here—

I've a small chance of the coveted guinea, dear!

Whether iambs or whether pentameters,
Mine, I much fear, will be nothing but sham metres!

Rhymes of this kind will decidedly fetter us,
E'en with a chance of a guinea to better us.

Then as to rhythm, I trochees discard, sir—
Bronchial ones are best known to this bard, sir.

I'll have iambs, a short and a long, here,
So I may build up a sort of a song here.

Not the odd foot! I could never endure a
Whimsical, awkward, atrocious caesura!

There! That's enough of your rhyming philosophy:
Now I will go for a ride on my 'oss Sophy.

Is it a fact that these wonderful jingles be
Quite on a par with the ventures of Ingoldsby?

[F. B. D., Torquay.]

Answers also received from T. C. Buxted; M. A. W., London;
H. M. G., London; E. H. H., Streatham; G. M. W., Hull; E. L. A. G.,
London; Mrs. C., London; W. H. M., London; A. H. C., Lee; J. S.,
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